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FURTWANGLER TO BE ABSENT FOR SEASON FROM PHILHARMONIC

Conductor Has Been Engaged for Three Following Years, Announcement by Orchestra's Head States—Mengelberg and Toscanini to Divide Next Winter's Concerts, According to Report—Symphony Post as Yet Unfilled, But Damrosch and Busch Considered Probable Leaders for Majority of Next Season—Beethoven Symphony Announces Plan for Featuring American Works and Soloists, Chosen at Auditions

WILHELM FURTWANGLER will not return next season as conductor of the New York Philharmonic, but he has been engaged for the three following seasons, beginning in 1928-29. This announcement, made last week by Clarence H. Mackay, chairman of the board of directors of the Philharmonic, confirmed reports which had been current for some time. Although Mr. Mackay made no reference to the other conductors chosen for this orchestra, it is generally assumed that Willem Mengelberg will again lead the first half of the season and Arturo Toscanini a large part, if not all, of the second half.

Rumor has been rife concerning a new policy on the part of the Philharmonic to restrict its seasons hereafter to two

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PAUL KOCHANSKI

Polish Violinist, Who Has Been Particularly Prominent in America's Musical Life This Season. (See Page 33)

"BLUE LAW" DOOMS PITTSBURGH'S NEW ORCHESTRAL BODY

Protests Follow Decision to Cancel Two Scheduled Sunday Evening Concerts—Local Symphony Meets Opposition from Committee of Clergymen—Latter Invoke Director of Public Safety to Refuse Permit, Stating That Events Would Establish Precedent "Injurious to Public Morals"—Dissolution of Orchestra Society Expected as Result of Adverse Action—Players Available Only on Sundays, Management States

PITTSBURGH, PA., March 5.—Lively protests both by the local press and interested music-lovers have followed the cancellation by the newly-formed Pittsburgh Symphony Society of two Sunday evening concerts arranged for March 6 and April 3, after a committee of local clergymen had entered a strenuous objection on the ground that these events would infringe an old State law, dating from 1794 and providing for Sabbath enforcement. Eugene Goossens was to have conducted the first concert as guest, with Margaret Matzenauer as soloist, and Josef Hofmann was expected to be the soloist at the second event.

The decision of the Symphony Society to cancel the concerts definitely puts an end for the time being to plans that had

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Symphony Contest, Closing April 1, Brings Many Entries

LESS than three weeks remain from the date of this issue of MUSICAL AMERICA, before the closing on April 1 of the time for submission of manuscripts in MUSICAL AMERICA'S \$3,000 Prize Contest for an American Symphonic Work. High hopes are entertained that this contest will result in the disclosure of one or more orchestral compositions of unusual merit. These hopes are based on the unusual number of scores already submitted and the widespread interest that has been manifested by composers throughout the country. Though strict anonymity has been preserved in the receipt and handling of all scores submitted, intimations received from many sources have indicated that never before has a prize contest for a symphony enlisted among competitors, or among those planning to compete, so representative an array of American composers, from North, South, East and West.

Thirty-one completed scores are now in a safe deposit box, awaiting submission to the judges. It had been taken for granted, on the basis of experience in past contests, that a large proportion of the competitors would wait until the last few weeks before sending in their manuscripts. The number of scores thus submitted considerably in advance of the closing date has exceeded all expectations. It is known, however, that a number of additional works have been written for submission, and the date of closing was extended from Dec. 31 to April 1 at the request of several composers who were hard at work on details of the scoring of their compositions at the time these requests were made.

The extension of time was made with the consent

and approval of the judges of MUSICAL AMERICA'S Contest, who are Walter Damrosch, Alfred Hertz, Serge Koussevitzky, Frederick Stock and Leopold Stokowski, the conductors respectively of the New York Symphony, San Francisco Symphony, Boston Symphony, Chicago Symphony and the Philadelphia Orchestra.

At the time the extension of time was granted for the completion of scores then in course of preparation, no decision was made with respect to a change of date for announcement of the winning composition or compositions, in the event the judges should find two or more of equal merit. This was regarded as in large degree dependent on the number of scores submitted.

WITH so many manuscripts already in hand and the practical certainty that the number will be substantially increased by others that may be held back until almost the final day, it now appears out of the question for the five judges to study and pass judgment on all these scores between April 1 and Oct. 1, a period of six months, during most of which time they will, with one or two exceptions, be absent from America. The original closing date of Dec. 31 allowed nine months for the examination. It is believed that at least that long a period, and possibly one, two, or three months additional, will be required, but this will be held in abeyance until all scores are submitted, their total number determined, and the judges consulted as to the length of time they will require. Five handlings will be necessary for each manuscript, as it is sent from one judge to another, and with the time required for transportation added to that necessary for painstaking

examination, it can readily be seen that no relatively brief period will suffice. Announcement of the date decided upon will be made at as early a date as possible, after April 1, in MUSICAL AMERICA.

No serious problems not covered in the list of conditions (printed herewith) have arisen in connection with the contest, though many questions have been asked. As now stated in the conditions, no work that has been publicly performed, whole or in part, will be considered. By public performance is meant any performance open to the public, as distinguished from private gatherings of amateurs or of professional musicians brought together merely to try out a work or to play one for their own diversion. It is not necessary that one of the established symphony orchestras shall have played the work; a public performance by a specially assembled local organization in a small community would be construed as one that properly would bar the work so played from this contest.

The question has been asked repeatedly as to whether separate orchestral parts are necessary. They are not. All that is required is the complete orchestral score, such as is commonly referred to as the conductor's score. Piano scores or scores otherwise not complete in their orchestration will not be considered.

THE one test as to the calligraphy of the manuscript is its legibility. A pencil score, if it presents no problem for the judges in their actual reading of it, is as acceptable as one written in ink, engraved or printed. The judges, however, have full authority to reject any

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ST. LOUIS SYMPHONY TOUR IS ABANDONED

Burning of Odeon Necessitates Finding New Concert Hall

By Susan L. Cost

ST. LOUIS, March 5.—The course of the St. Louis Symphony is not running without obstructions these days. The spring tour has been abandoned, owing to lack of funds; and the destruction by fire of the Odeon has left the orchestra without its home.

Two remaining pairs of concerts will be given in the Scottish Rite Cathedral, the directors of which have offered its use without charge. The children's concert, scheduled for last Thursday, but postponed, will also be given in this auditorium. The two remaining "pop" concerts will be heard in the Field House at Washington University. As this place has a seating capacity of 6000, the hope is expressed that considerable profit will result. Certainly, use of the Field House will offer opportunity of admittance to many who have been turned away from the "pops" for lack of accommodation.

In substitution for the abandoned spring tour, a series of twelve concerts in the city high schools has been arranged with the Board of Education. A nominal admission fee will be charged for these events; and it is hoped that a part of the season's expenses will be defrayed by this means.

Temporary offices of the Symphony Society are at 520 North Grand Avenue.

HYMN PRIZES AWARDED

Three Original Texts and Melodies Chosen by "Homiletic Review"

The *Homiletic Review* announces the winners of its recent contest for melodies to fit three hymn texts previously selected in competition by this publication. The works are "A Hymn of Prayer," words by Henry Hallam Tweedy and music by Arthur Davis; "Strength for the Day," words by Harry Webb Farrington, music by Rob Roy Peery, and "Longing," words by H. R. MacFadyen, music by Philip James. These settings, with the hymn poems, appear in the March number of the *Review*.

The editors feel that a valuable and timely contribution has been made to hymnology, and hope to create increased interest in the congregational share in the church service. Dr. Tweedy's composition, the poem for "A Hymn of Prayer," has already been included in a new hymnal, they announce.

Program for Salzburg Festival Announced

SALZBURG, Feb. 28.—The official program for the Salzburg Festival of the coming summer has now been announced. "Fidelio" will be conducted by Franz Schalk, in the staging of Wallerstein, in the Festival Theater on Aug. 13, 18, 24 and 28. "Don Giovanni" will be led by the same conductor in the City Theater on Aug. 10 and 22. Bruno Walter will conduct "The Marriage of Figaro" in the City Theater on Aug. 7 and 16—the latter a gala performance in honor of the International Mozart Congress. In addition to Reinhardt's productions of "Everyman," "Midsummer Night's Dream" and Schiller's "Kabale and Liebe," there will be a number of concerts. Joseph Messner will conduct concerts of church compositions by Caldara, Michael Haydn and Mozart on July 30, Aug. 17 and 25, respectively. Classic and modern Austrian orchestral works will be led in the Mozarteum by Schalk and Walter, Aug. 14 and 21. Mozart serenades will be conducted by Bernhard Paumgartner in the Court of the Residenz on Aug. 4, 14, 19 and 23. Anna Bahr-Mildenburg will give musical lectures in the Mozarteum, Aug. 11 and 15.

Conditions of "Musical America's" \$3000 Prize Contest

MUSICAL AMERICA offers a prize of \$3000 for the best symphonic work by an American composer. The rules of the contest are as follows:

First—The contestant must be an American citizen.

Second—Contest to close April 1, 1927.

Third—Manuscripts will be in the hands of judges as soon as possible after April 1, 1927, and decision will be announced as soon after Oct. 1, 1927, as the judges find feasible.

Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.

Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.

Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.

Seventh—In the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, "Musical America" will give similar prizes of \$3000 to each of the other successful contestants.

Eighth—In offering this prize, "Musical America's" sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.

No work that has been publicly performed, in whole or in part, will be considered.

\$3000 Prize Contest for Symphony to Close April 1

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score which they consider illegible, irrespective of the composer's own opinion as to its clarity.

Symphonies, symphonic poems, tone-poems or other orchestral compositions of symphonic magnitude come within the meaning of the term "Symphonic Work." The form is not limited by any fixed rules. Here, again, the judges will have authority to reject any work they consider too small in form or too limited in scope to justify inclusion among the symphonic works entered. Operas, oratorios, cantatas, small suites and chamber music plainly are outside the limitations of the contest, but the use of chorus or soloist, or of the concerto grosso form, in conjunction with a symphonic structure, however free in style, is acceptable. As already stated, the judges can reject any work regarded as of insufficient importance to be considered as conforming with the spirit of the prize offer, irrespective of the title given it or its pretensions to any given form.

Plans with respect to public performances of the Symphony in various American cities remain as heretofore announced, subject, of course, to changes in the time element due to the extension of time which, it now appears certain, must be granted to the five noted judges for the examination and adjudication of the unusual number of scores submitted.

Detroit Composers Submit 121 Works in Contest

DETROIT, March 5.—In the recent contest for Detroit composers, conducted by the Tuesday Musicales, 121 compositions were contributed and are now in the hands of the judges, Edgar Stillman Kelley, Earl V. Moore and Luther Moffitt. The Tuesday Musicales presented a Beethoven program in the auditorium of the Women's City Club on the morning of March 1. The music was in charge of Mary H. Christie, Clara Koehler Heberlein and Jeannette van der Velpen Reaume. Participants were Jeannette Reaume, Mrs. Charles H. Brodt, Harriet J. Ingersoll, Ruth Leipprandt, W. Carleton Scott, Constantin Komarovsky, Ralph Streano, and Clara K. Heberlein. Jennie M. Stoddard read a paper on current events.

M. McD. F.

Boston Will Hear Second Performance of Beethoven Mass

BOSTON, March 5.—All tickets having been sold for the performance of Beethoven's Mass in D, which is to open the Beethoven Festival in Symphony Hall on March 22, a repetition of this work by the Boston Symphony, the Harvard Glee Club and the Radcliffe Choral Society will be given, under Serge Koussevitzky, on the following Sunday, March 27. There will be the same quartet of soloists. The proceeds will go to the Orchestra's Pension Fund.

W. J. P.

PLAN METROPOLITAN STARS' TOUR ABROAD

Erich Simon, Manager, Here in Interest of Berlin Engagement

A project for a "guest engagement" of a group of Metropolitan Opera artists in Berlin this spring, similar to that at Baden-Baden last year under Artur Bodanzky, is now under discussion.

A recent arrival in New York was Erich Simon, junior partner of the firm of Berlin concert managers, Wolff and Sachs, and a European representative of the Metropolitan Opera.

According to European advices, Mr. Simon came to America to confer with the Metropolitan authorities in regard to a "guest engagement" of a part of this ensemble in Berlin this spring, under the leadership of Mr. Bodanzky.

The report states that it was Mr. Simon who negotiated the Metropolitan week in Baden-Baden last spring, "an undertaking which proved a tremendous artistic success, but was less satisfactory from a financial standpoint. There is every reason to think that, should the Metropolitan singers be brought to Berlin, there would be sufficient financial backing both in Berlin and New York to assure the complete success of the undertaking."

The forthcoming visit of Otto Kahn to Berlin in March, is regarded here as having something to do with the proposed scheme.

Otto Kahn Denies Further Opera Commissions

Otto H. Kahn has denied the report that there are any outstanding commissions for American operas, save that given Deems Taylor three weeks ago, immediately after the premiere of "The King's Henchman." Coincidentally with Mr. Kahn's arrival in London rumors spread that the Metropolitan Opera Company had commissioned a second American to compose an opera. Ernest Schelling, Franke Harling, Jerome Kern, George Gershwin, John Alden Carpenter, Emerson Whithorne, George Antheil and Howard Hanson were suggested as possibilities. Mr. Kahn despatched emphatic denial to such rumors, said anything published to this effect was probably a misquotation from an interview he gave on shipboard before arriving in England.

Boston Civic Music Association Elects Officers

BOSTON, March 5.—The Civic Music Association held its annual meeting on March 1, at the Boston Art Club. Officers were elected as follows: Mrs. William Arms Fisher, president; Courtenay Guild, Frederick Converse, John A. O'Shea, Arthur Wilson and Stuart Mason, vice-presidents; Mrs. James A. Moyer, secretary, and Mrs. Alfred Rowan, treasurer.

W. J. P.

OPERA IN MEMPHIS IS ABLY PRESENTED

Local Musicians Score in First Performance of "Pagliacci"

By Babette M. Becker

MEMPHIS, TENN., March 5.—The first performance of opera by local singers met with great success when "Pagliacci" was presented on Feb. 25 in the Auditorium under the auspices of the Beethoven Club. Valentina Tumanskaya, who directed and produced the opera, and Mrs. J. F. Hill, president of the Beethoven Club, were enthusiastically applauded for their efforts in starting a local opera group. The results of Mme. Tumanskaya's work were evident; and the large audience rewarded the singers with a warm reception.

The voices were surprisingly good. Julia Dawn sang the rôle of Nedda; Hugh Sandidge was Canio; Harold Goldberg, Beppe; Russell Simmons, Silvio; F. C. Jacobs, Tonio. Ballet divertissements were introduced by students of the Florence Riley Studios, soloists being Sara Hunt, Elizabeth Street and Miles Buddeke. Celine Wright assisted as choral director. The musical director was Frank Braccianti, who contributed much to the general success.

"La Forza del Destino" was presented in the auditorium of the Nineteenth Century Club on Feb. 22 by the music department of the club, of which Mrs. Agee Adams is chairman. The opera was given in concert form, the story being told by Mrs. Henry Hayley. Adolph Steuterman was accompanist and musical director. The rôles were sung by Jennie Schwill, Arthur Bower and Dick Richardson.

At the Sunday musicale given in the Peabody Hotel on Feb. 27, members of the Renaissance Music Circle participated. Mrs. Ben Parker was special chairman for the afternoon. Hostesses included Mmes. Emerson Bailey, R. L. Brown, and Prather MacDonald. Appearing on the program were Mrs. W. C. Graves, pianist; Mmes. Wilson, Murrah and Lancaster, who gave vocal trios; Elsa Gerber, contralto; Mrs. W. E. Ramer, violinist; Mmes. G. T. Fitzhugh, James McRee, Brinkley Snowden and J. W. Canada, sopranos; Mmes. Theo Reynolds and Agee Adams, pianists. Mrs. Arthur Bower was the accompanist.

Steinway Scholarship Awarded to Los Angelen

The Frederick Steinway Scholarship has been awarded for the first time in competition by the Master Institute of Musical Art to Louis Kantorovsky, a former Los Angeles resident, who is twenty-two years old. Mr. Kantorovsky will study piano under Maurice Lichtmann at the Institute. The scholarship is to be awarded annually. The contest drew applicants from various parts of the country.

Weill Opera, "Royal Palace," Shatters Traditions

BERLIN, March 2.—The world premiere of a new one-act opera, "Royal Palace," by Kurt Weill, a composer of twenty-three years, brought some bizarre elements to the stage of the State Opera here last evening. The work takes its title from a popular dance hall. The libretto, by Ivan Goll, aims to provide a parody on modern life, with its crass speed and exciting rhythms. It is in thirty-eight scenes and utilizes a semi-jazz idiom to tell the story of a trip by airplane made by its heroine. In the score the composer has used automobile horns and other noise-making devices. The chief rôle was sung by Delia Reinhardt. The novelty of the work made a strong impression upon the public, which applauded enthusiastically. Musicians, however, were of the opinion that the young composer has not made an advance upon his first work, "The Protagonist," heard last year at Dresden.

Seeing the Moderns Through a New Leader's Eyes

Fritz Busch Is Latest Bâton Figure to Be Introduced in New York as Guest—Has Had Eighteen Years' Experience at Head of Noted Central European Ensembles, Despite Relative Youth of Thirty-six—Is Eldest Member of Large Musical Family Including Adolf Busch, Violinist



EW YORK'S newest guest conductor arrived last week in the person of Fritz Busch, thirty-six years old, musical director of the Dresden Opera.

He is on his first American visit, bringing with him a notable buoyancy and enthusiasm which promises well for his series of five concerts with the New York Symphony begun on March 10. He is the oldest member of a noted artistic family, including a brother, Adolf Busch, violinist and leader of the quartet bearing his name, which has been heard widely in European festivals.

With Mrs. Busch, the new conductor was found domiciled in a large Manhattan hotel, evidently enjoying his first experiences in the New World. A magnetic and smiling figure, he expressed delight with the new musical milieu in which he found himself. It was only the second day of his New York sojourn, but in the morning he had been by invitation to the rehearsals of both the New York Symphony and the Philharmonic Society, concerning the quality of which he was very eager to get first-hand impressions.

"American musical life is colossally interesting!" he said with enthusiasm. "I have met more colleagues in these few days than in many months at home. They all seem to be in New York, whereas they were usually separated by many miles in Europe."

"I am, of course, delighted with your orchestras. We hear so much of their reputation as unique for size and tonal beauty, and, I assure you, it is quite justified. There was so much expectation of the Philadelphia Orchestra's postponed European visit, and I am sure the players would be greeted by large audiences in the principal cities."

Protagonist of Moderns

Mr. Busch's first New York concert was unavoidably of more or less classic works—considering the brief time available for first rehearsals—but he is known in Europe as an enthusiastic exponent of moderns. At the Dresden Opera he has led world premières, among other works, of Strauss' "Intermezzo," Busoni's "Doktor Faust," Hindemith's "Cardillac," Kurt Weill's "The Protagonist" and, only recently, of Paul Graener's "Hannele."

Though he does not hold a brief for some of the modern tendencies to introduce syncopation, atonalism and spectacular elements of the film and radio to the opera stage, he believes that these works should have just as careful preparation and impartial hearing as is given the established classics.

"The spirit of the time is undoubtedly a revolt against the old romanticism," he says. "People seem to be tired of the eternal 'I love you!' So our younger composers have gone to the motion pictures and the café orchestras for their technic. The *Zeitgeist*, the spirit of the time, is restless, eager for quick and varied impressions—with little emotion, much flippant satire."

"Three of the most interesting figures among the younger school. Hindemith, Krenek and Weill, stand under the influence of the jazz band, both in melody and rhythm. Hindemith uses saxophones, for instance, in his new opera, 'Cardillac.' When we produced that work last fall at the Dresden Opera, we had to ransack the instrument shops. The wind players had to learn to play these instruments, which, in some cases, they considered quite a 'come-down.'"

"When Krenek's satirical opera,



FRITZ BUSCH TODAY AND YESTERDAY

At the Upper Center, the New York Symphony's New Guest Conductor Is Shown at the Age of Twenty-two, When He Was Municipal Music Director at Aix-la-Chapelle. And at Upper Left, as He Appears Today, from a Photograph Taken by Fiedler in Dresden. At Upper Right Is an Exterior View of the Dresden State Opera, Where Mr. Busch Is General Music Director, Duties Which Include the Leadership of an Annual Symphonic Series. The Photograph at the Lower Left Is of the Conductor's Brother, Adolf Busch, Noted Violinist and Leader of the Busch Quartet. A Hitherto Unpublished Family Picture Is Reproduced at the Right, Showing Adolf and Fritz Busch (Right) at the Ages of Eight and Nine, Respectively

"Jonny spielt auf," was recently given in Leipzig the staid members of the Gewandhaus Orchestra had to imitate the sounds of a great steam whistle!

"Since my arrival here, I have read in the newspapers of the première given to Weill's opera, 'Royal Palace,' in which an airplane was introduced on the stage of the Berlin State Opera. At Dresden last year I led the première of a first opera, 'The Protagonist,' by this gifted young composer—he is only twenty-three, and a pupil of the late Busoni. In his later work he seems to have gone further along the way of revue technic and the jazz rhythmic. Whether this an advance, I do not know."

"It is a question whether this flippant spirit is a lasting manifestation in art. Personally, I do not think so. I believe that the basis for true art consists in the eternal human emotions, and that by making light of them one only produces transitory works."

Influences of the Day

The personal preferences of Mr. Busch in music are summed up by him succinctly in the phrase "whatever is good." The most influential figure in modern music, as far as technic is concerned, he believes, is still Stravinsky, though that composer's first popularity has waned a trifle in Germany, as elsewhere.

"Then there is Strauss, already a classic," he says, "and Reger, whose style is still very much felt in the works of modern Central Europe. Of Schönberg, in his later manifestations, I prefer not to speak, as I do not know all these works intimately. But, personally, I prefer his early 'Gurrelieder' to the later productions I have seen." The conductor characterizes the "Pierrot Lunaire" as "very earnest."

He tells an amusing anecdote of the

first performance in a large European city—the name of which he prefers not to disclose—of Schönberg's "Five Orchestral Pieces."

"These works, as you know, are very short but extremely discordant. The conductor warned his men not to laugh at the performance, as they showed a tendency to do at the rehearsal. Their duty was to play them as seriously as they could, and to let the public judge. But all their efforts were of no avail when a deaf old lady of seventy, who had been a subscriber for forty years, took her seat in the front row. When the instruments began to snarl, she showed a gentle surprise and then very carefully inspected her inseparable ear trumpet and dusted it with her handkerchief!"

The conductor illustrated the scene with very effective pantomime with a desk telephone. Soon the instrument rang and a colleague presented his compliments. Mr. Busch invited him to lunch at the "Blue Ribbon"—and, when there seemed some difficulty in getting his meaning across, said with a smile: "Blue—as in 'Rhapsody in Blue!'"

"Yes," he went on, "we know the work of Gershwin in Europe—only, however, through the gramophone records. I have, of course, not had time to hear any of your native composers' works here. We have accepted Theodore Stearns' 'Snow Bird' for Dresden. I am told that modernism has a more avid reception in America than in Germany, where the popular idea of melody is still, among the masses, in the style of Haydn and Mozart."

"It is a great dilemma to please both critics and public. If the work is atonal, the European public is often disgusted. But if it is in an older style, the critics scold. An example was found in Hindemith's 'Cardillac,' which, instead of using the 'endless melody' of Wagner,



revives set arias, duets, fugues and other forms, rather in the style of Mozart, though the harmonization is of the present day. The singers found it, in fact, very difficult music to sing and they objected strenuously. The première, however, took place with considerable success at Dresden. But the reviewers were aghast. This was a backward step!

"On the other hand, a modern-style, scholarly work like Busoni's 'Doctor Faust' is too *spirituelle* for the general public, though the workmanship is often masterly. Here the critics are entranced, but the throng is left cold."

Noted Family Tradition

Mr. Busch is the eldest of a large family, the son of Wilhelm Busch, a violin maker. Every member is engaged in some artistic pursuit. In addition to Adolf Busch, the violinist, there are three brothers, who are, respectively, a pianist, a cellist and an actor, and a sister who is also noted as a dramatic player. Since childhood, the conductor has lived in a musical atmosphere. Born in Siegen, Westphalia, in 1891, he passed his early years as an ardent performer in home musical ensembles and as a great lover of the theater.

He studied at the Cologne Conservatory, under Steinbach and Uzielli, where, as he relates, students were put through the traditional and very thorough system of learning to play every orchestral instrument, in addition, of course, to the piano, and rigorous theoretical studies. This is in contrast to the modern system, which he characterizes as one in which young assistant conductors "learn to talk very learnedly about music, but in which they play wrong notes on the piano."

At the age of eighteen, Fritz Busch was called to fill his first conductor's post at Riga. He later served successfully at Gotha, Bad Pyrmont and, beginning in 1912, at Aix-la-Chapelle, where he was municipal music director and later conductor of the opera. In 1918 he was invited to conduct "Tristan and Isolde" at Stuttgart, and, as Max Schillings was then resigning his post there to go to the Berlin State Opera, Busch was chosen to succeed him. From this period date his tours as guest conductor, including visits to Dresden.

In 1922 he was chosen to conduct the State Opera and Orchestra in the latter city. He has built up the Dresden ensemble notably during his five-year period of activity there, and has taken it for guest appearances to Berlin, to many southern German cities and to Zurich. He led "Die Meistersinger" at the last Bayreuth Festival with much success, and has recently appeared as guest with the State Opera Orchestra in Berlin and at the Leipzig Gewandhaus, where he led six concerts.

Mr. Busch's New York contract has come as a climax to his international activities. During his brief sojourn of four weeks he will lead the New York Symphony on March 10 and 18 in Carnegie Hall and March 13 and 20 in Mecca Temple. On March 15 he will share a joint concert by the New York Symphony and Philharmonic orchestras, under Walter Damrosch and Wilhelm Furtwängler, given in Mr. Damrosch's honor at the Metropolitan Opera House. Mr. Busch is regarded as a probable candidate for a permanent post with the Symphony, beginning with the coming season, in which Mr. Damrosch's resignation as regular conductor becomes operative.

R. M. KNERR.

Local Orchestras Provide New York's Symphonic Week

Seven Concerts Given by Manhattan's Own Organizations—Janacek Sinfonietta Has American Premiere Under Klemperer at Farewell Concerts—Furtwängler Plays Much-Delayed Beethoven Overture

FOR the first time in some weeks, Manhattan's orchestral concerts were provided entirely by local organizations. Otto Klemperer took farewell for the season in a pair of programs which brought out a Sinfonietta by Leos Janacek, whose "Jenufa" was heard at the Metropolitan several seasons ago. Wilhelm Furtwängler at last played the much-announced and newly-discovered version of the Second "Leonore" Overture, which proved of archeological interest.

Klemperer and Janacek

New York Symphony, Otto Klemperer, guest-conductor, Carnegie Hall, March 4, evening. The program:

Symphony in G Minor.....Mozart
Five German Dances.....Schubert
Sinfonietta.....Janacek
(First Time in America)
Overture to "The Bartered Bride".....Smetana

Save for the Janacek novelty, this was not a concert of any extraordinary interest. The Symphony had a well-considered performance, and those who like Mozart symphonies probably enjoyed it greatly. The German Dances of Schubert were written in 1813, when

the composer was sixteen years old. They bear the stamp of youth more in their lack of particular significance more than in any promise of future greatness. Mr. Stokowski played them last year without making a dent in matters musical. The "Bartered Bride" which ended the program, was heard with enjoyment.

The Janacek Sinfonietta had its first hearing in Prague in May of last year. The work consists of five short movements, some only three bars (not measures!) long, with repeats. The scoring calls for twelve trumpets, the outstanding instrument throughout the work, nine in C and three in F, besides two bass trumpets, four trombones, two tenor tubas, two bass trumpets, one bass tuba, four horns, besides much more than the ordinary woodwind. Throughout, the interest centers less in what Mr. Janacek has to say than in how he says it. The themes are trivial in themselves and their development not intricate. There is little "modernistic" writing, and full cadences occur with relieving frequency. Occasionally there is a passage suggestive of the Japanese idiom. The general characteristic throughout is one of brightness. The second movement, the most striking, has some fine bits in divided strings with the piccolo and flute making corkscrews of sound in their highest register so that one wondered whether or not the composer were being funny. Occasionally he seemed to miscalculate his effects, and a figuration in the violins was totally inaudible through the heavy brass.

Inevitably, Mr. Janacek's work brought to mind the fine incidental music to "Antony and Cleopatra" of Florent Schmitt, for brass choir which was heard here several seasons ago from the Philharmonic, to the former's disadvantage. One may listen to Mr. Janacek's score with interest but it is unlikely that it will ever become a best-seller.

The program was repeated at Mr. Klemperer's farewell on Sunday afternoon. J. A. H.



Ernest Schelling, Assistant Conductor, New York Philharmonic

New "Leonore" No. 2 Heard

The New York Philharmonic, Wilhelm Furtwängler, conductor; Joseph Szigeti, violinist, soloist; Carnegie Hall, evening, March 3, and March 4, afternoon. The program:

"Brandenburg" Concerto, No. 3, in G Major.....Bach
Concerto for Violin and Orchestra, Op. 19.....Prokofiev
Overture to "Leonore," No. 2 (Newly-found Revision).....Beethoven
(First Performance in America)
Symphony in D Minor.....Franck

With something of awe, the Philharmonic on Thursday evening brought forward the twice-postponed "new" version of the "Leonore," No. 2—which Beethoven is said to have edited. The still

unpublished manuscript has lain neglected, the story goes, in the archives of Breitkopf and Härtel, the publishers, though it was consulted in the 'Fifties by Jahn when he prepared the familiar version for publication. This editor accepted the varying score in the Prussian State Library as the true one.

There seems some coincidence in the fact that the "rediscovery" waited for Beethoven's centenary year. At any rate, the first performance was given in Leipzig by Hermann Scherchen on Jan. 17, last, and the work was performed in London subsequently.

The chief changes in the work are the deletion of the following measures—fifteen bars in the Adagio introduction beginning with the second of the A Flat Major chords for full orchestra (a point marked by Mr. Furtwängler by a conspicuous pause); fourteen bars, beginning just before the first trumpet signal, and ten transitional measures for violins ushering in the final Presto. In addition, there are a few minor changes in phrasing and notation. In the Presto, forty measures have been taken over from the "Leonore," No. 3, to fill in a lost passage—apparently with Beethoven's sanction, as Schindler reports.

As a concert event, the hearing of the new version offered little sensation, however important a "revelation" it may have been musicologically. Mr. Furtwängler gave the music an almost theatrical solemnity at the start, as if a new message were issuing from the Titan's Viennese grave. There were slight shortening and less leisurely transitions, changes seeming to make little improvement over the familiar version. The omission of one trumpet call, upon which Schindler quotes Beethoven as especially insistent, seems, if anything, to lessen the drama. But the device of beginning the Presto two measures after the serene repetition of the Florestan theme in the brass seemed

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Favorite Works Draw Large Opera Audiences

Fine Casts in Familiar Operas Attract Throngs to Metropolitan—Benefit "Hoffmann" and Special Matinée "Walküre" Added to Regular List

ALTHOUGH no new works were added to the repertoire of the eighteenth week at the Metropolitan, eight operas were well attended by audiences that were loud in their approval of the singers. Nanny Larsen-Todsen made one of her infrequent excursions into Italian opera in the title rôle of "Gioconda," with Beniamino Gigli and Julia Claussen. The second afternoon of the "Ring" Cycle was listened to with reverence by Wagnerian enthusiasts, and Lucrezia Bori sang her first Traviata of the season.

Montemezzi and Puccini

The season's third performance of "L'Amore dei Tre Re" on Feb. 28 differed from the second in the presence of Ezio Pinza as a new Archibaldo. Of the three investitures of the rôle witnessed in the current revival of Montemezzi's masterpiece, his was the best, surpassing those of Adamo Didur and Pavel Ludikar. Not only did he give an excellent characterization free from any histrionic extravagancies, but he conveyed the blind king's sinister quality, which is so integral a motif in the music and text. His Archibaldo was an instrument of ineluctable Fate as well as a striking personality.

Lucrezia Bori's impersonation of Fiora gains in vividness and charm with each repetition. She is unquestionably one



Michael Bohnen as "Méphistophélès" in "Faust"

of the finest exponents of a rôle that demands dramatic power, artistic delicacy and psychological finesse. The realm of poesy seems her natural habitat. The Avito of Edward Johnson is on the same plane of romantic illusion, and each complements the other admirably. Lawrence Tibbett's *Manfredo* has dignity and restraint.

The principals were competently supported by Angelo Bada, Alfio Tedesco, Mary Bonetti, Grace Anthony, Henriette Wakefield and Dorothea Flexer. Tullio Serafin conducted with an enthusiasm that kept the beautiful score in an emotional glow.

One still looks in vain for a cogent reason why this self-sufficing work should be coupled with an afterpiece. However, if a time-filling pendant is decreed, "Gianni Schicchi" is better than some that might be chosen. Giuseppe De Luca is always delightful in the title-rôle with which he has become indis-

solubly identified in this country. Elda Vettori sang *Lauretta*, and Armand Tokatyan was again a lyrically pleasing *Rinuccio*. The minor parts were taken by Kathleen Howard, Giordano Paltrinieri, Marie Tiffany, Stefan Eisler, Paolo Ananian, Adamo Didur, Louis D'Angelo, Charlotte Ryan, Pompilio Malatesta, William Gustafson, Vincenzo Reschiglian and Arnold Gabor. Vincenzo Bellezza directed the brisk performance. R. C. B. B.

A Benefit "Hoffmann"

A special performance of "The Tales of Hoffmann" was given Tuesday evening, March 1, for the benefit of the Grand Street Settlement. The cast was a familiar one. Marion Talley was *Olympia*; Frances Peralta, *Giulietta*; Lucrezia Bori, *Antonia*, and Armand Tokatyan the poet who loved them all. Other parts were taken by Kathleen Howard, *Nicklausse*; Henriette Wakefield, a voice; Adamo Didur, *Coppelius*; Lawrence Tibbett, *Dappertutto*; Léon Rothier, *Dr. Miracle*; Paolo Ananian, *Spalanzani*; Vincenzo Reschiglian, *Schlemihl*; James Wolfe, *Lindorf*; Louis d'Angelo, *Crespel*; Angelo Bada, *Andrès*; Cochenille, *Franz* and *Pitichinaccio*; Max Altglass, *Nathanaël*; Arnold Gabor, *Hermann*; and Millo Picco, *Luther*. Louis Hasselmans conducted.

Ponchielli Makes Melody

Amilcare Ponchielli had his fifth evening of the season at the Metropolitan Wednesday night. The opera from his pen heard on this occasion was not "I Promessi Sposi" "I Lituanì" nor "Il Figliuol Prodigio" nor "Marion Delorme" nor "I Mori Valenza" but one in which he had the collaboration of the composer of "Mefistofele" and "Nerone." True, so far as has ever been brought to light, Arrigo Boito suggested none of the tunes of "La Gioconda" and it was Victor Hugo who devised the highly melodramatic plot, but the libretto which the versatile Boito provided was just what Ponchielli needed and it is more than possible that the reason "Gioconda"

is current today, and Ponchielli's other operas ingloriously defunct, is that Boito did his job better than the booksmiths of these other works. Curiously enough, this same Boito, who could transvaluate Shakespeare so neatly for Verdi's use, providing admirable librettos for "Falstaff" and "Otello," did himself a sorry turn in the adaptation he made of "Faust" for his own "Mefistofele."

Wednesday night's standees probably gave little heed to such considerations but plainly doted on Beniamino Gigli's dulcet singing of "Cielo e Mar" and Giuseppe Danise's whole-hearted projection of "Pescatore" and "O Monumento." Though not equally Italian in her treatment of the melodic phrase, Nanny Larsen-Todsen was a very dramatic *Gioconda*, and Julia Claussen a *Laura* of similar expressiveness. Merle Alcock as *La Cieca* gave warmth of tone to "Voce di Donna" and Léon Rothier made a personage of some distinction of *Alvise*. Minor rôles were entrusted to Louis D'Angelo, Vincenzo Reschiglian and Pompilio Malatesta. The Dance of the Hours exerted its customary visual charm. Tullio Serafin conducted with all the ostents of personal enthusiasm for the task in hand. O. T.

Again "Lucy Ashton"

The woes of *Lucy Ashton* were again celebrated on Thursday evening, Marion Talley singing and enacting the distraught Scotswoman. She was assisted by Minnie Egner as *Alice*, Armand Tokatyan as *Edgar*, Giuseppe De Luca as *Henry*, Ezio Pinza as *Bide-the Bent*, Alfio Tedesco as *Bucklaw*, and Giordano Paltrinieri as *Norman*. Vincenzo Bellezza conducted. D. L. L.

"Walküre," with New "Siegfried"

From the depths of the Rhine, the recesses of the Nibelheim and the heights of Walhalla, patrons of the Metropolitan's "Ring" series were transported to Hunding's hut when "Walküre" took its appointed place in the afternoon cycle, a week after the introductory adventures of "Rheingold," on Friday of last week. There they made the acquaintance of a new *Siegfried*, a first-time *Hunding* and a *Sieglinde* relatively unfamiliar to persistent Wagnerites. *Wotan*, *Brünnhilde* and *Fricka* were embodied by ar-

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Representative Clubs in the National Federation

Allegro Music Club of Ocean City, N. J., Justifies Name with Happy Record of Work Briskly Accomplished—Mixed Chorus Made Possible by Admittance of Men Members—Anderson Group Is Instrumental in Establishing Memory Contest in Public Schools—Settlement Houses and Missions Receive Music Through Energy of Enthusiasts in Youngstown—Monday Musical Club Provides Free Lessons for Worthy Students—Shawnee Society Extends Development Among Young People



OCEAN CITY, N. J., March 2.—Organized in February of 1922 with twenty active and five associate members, the Allegro Music Club affiliated with the National Federation in May of 1923. The growth of the organization has been continuous, the active membership in 1926 numbering seventy women and ten men, and the associate membership fifteen. Men were admitted to the club for the first time last year in order that a mixed chorus might be formed.

The choral work of the club is under the direction of Clarence K. Bowden of Philadelphia, who has developed a very capable group of singers, and maintained a high standard in the music studied.

In addition to the work carried on within the organization, the club frequently contributes numbers for conventions and other public meetings, and sponsors the annual observance of Music Week, presenting programs every evening during that period. One of the club's most ambitious undertakings is the annual spring music festival, for which artists from other cities are engaged.

Mrs. Mary L. Brice is the president of the Allegro Music Club, and Mrs. T. J. Carey the secretary.

Anderson Club Indorses Supervisor for Schools

ANDERSON, S. C., March 2.—The Anderson Music Club was organized in September of 1921 by A. H. Strick, former director of music in Anderson College. The following officers were elected and guided the affairs of the club for three years: Mrs. J. W. Quattlebaum, president; Mrs. O. L. Martin, vice-president, and Mrs. William Laughlin, secretary-treasurer. At the outset, the work was planned for the purpose of rendering the greatest possible service to the whole community.

Prior to the Christmas season, an open meeting was held with a program of organ solos, carols, orchestral numbers and choruses. In the spring during Music Week, all of the city schools were visited and a special program was arranged by club members. Delegates were sent to the State convention in Spartanburg and to the music division of the State Teachers' Convention in Columbia. Another feature of the first year's work was the presentation of a petition to the school trustees, urging the appointment of a music supervisor.

The work of the second year began with a luncheon in the Country Club in honor of Mrs. Cora Cox Lucas and the officers of the Northwestern Division of the South Carolina Federation. During this year a junior club and a juvenile club were organized.

During the third year, the club was instrumental in carrying out a successful music memory contest in the city schools. Much gratification was felt at the appointment of a music supervisor. At the beginning of the fourth year, Mrs. C. C. Herbert was elected president, Mrs. O. L. Martin vice-president and Mrs. M. C. Watt secretary-treasurer.

Membership Doubled

The fourth season proved to be one of steady progress; the first year-book was published, the membership was doubled, a program was devoted to Anderson's own composers, and several distinguished musicians were entertained. The club presented to the City Library a copy of Naujok's painting, "St. Cecilia," to be hung near the music section. An invitation was extended to the State Federation to hold its 1926 convention in An-



CLUB OFFICERS IN NEW JERSEY AND OKLAHOMA

Left: Mrs. T. J. Carey, Secretary of the Allegro Club of Ocean City, N. J. Right: Mrs. J. D. Howard, President of the Synthetic Music Club of Shawnee, Okla.

derson. The officers were re-elected for another term.

The year-book for the fifth season showed programs outlined in accordance with the course of study recommended by the National Federation. A gift of books was made to the music section of the public library.

In December of 1925 Mrs. C. C. Herbert removed from Anderson, and the presidency of the club fell to Mrs. O. L. Martin, upon whom devolved the duty of appointing committees and arranging plans for entertaining the State Federation Convention in March of 1926. With the hearty co-operation of the community, she was able to carry through the plans most successfully, so that officers and delegates alike pronounced the convention the best in the history of the Federation.

The present officers of the club are Miss Edith Hall, president; Miss Mary Helen Burris, vice-president, and Miss Commena Shearer, secretary-treasurer.

Youngstown Industries Reap Musical Benefits

YOUNGSTOWN, OHIO, March 2.—More than thirty years ago, when Youngstown was a small town with steel as its principal industry and the population too preoccupied with practical affairs to pay attention to the arts, a group of music lovers organized a club for their own mutual pleasure and with the vision of extending its influence throughout the community. From this small beginning has developed a powerful organization with many departments, bringing to the city—now grown to the 200,000 class—a yearly concert course by distinguished artists, and presenting fortnightly programs by its own members.

But this is not all that the Monday Musical Club is doing, and the ramified activities of the organization reflect

much credit upon the broad outlook of the executive board. Under the altruistic and extension department, music has been placed in all settlement houses, missions, schools and in the industrial plants.

Inasmuch as Youngstown is a cosmopolitan city with almost every nationality represented and a population which is seventy per cent foreign, there is needed a spirit of cooperation to hold its citizens in harmonious relationship. The club is particularly proud of its industrial work carried out in collaboration with the Young Men's Christian Association. Half-hour programs are frequently given by club members at noon in the industrial plants, and the results of this musical influence have been most encouraging.

Through the efforts of the club, free lessons are given by music teachers of the city to such young students as cannot afford to pay for regular tuition. In this line of effort, Youngstown is also fortunate in having an art school in connection with the Butler Art Institute, the gift of Joseph G. Butler.

During Music Week more than 100 programs were arranged by the club chairman, and given throughout the city and suburbs. Handel's "Messiah" is sung annually at Christmas time by the Oratorio Chorus, and the public is invited without charge. The Choral Club, another department of the Monday Musical Club, gives a number of concerts each year. The annual concert course by visiting artists and organizations, including the Cleveland Orchestra, is now presented by the club in the new Stambaugh Auditorium, the gift of a citizen.

Miss Eleanor Heedy is president of the Monday Musical Club and Mrs. George D. Hughes, the recording secretary. Mrs. Austin Gillen, chairman of programs, is responsible for the splendid public and local courses. In this work she is assisted by a board of fifteen members, all giving freely of their time and talent.

Opera Is Gala Feature of Schedule in Shawnee

SHAWNEE, OKLA., March 2.—The Synthetic Music Club of Shawnee is now in its twenty-first year, with an active membership of thirty-five. All the members of the organization are competent musicians, and the programs presented always have artistic merit. A memorable accomplishment of the club was the performance of "Carmen" given by members, under the direction of Mrs. Theo. P. Bringhurst, one of the leading vocal teachers of Oklahoma. Those taking the principal rôles were Mrs. Rose Cravens as Carmen, L. N. McAfee as José, Mrs. Edward Williams as Micaela, Sam Jones as Escamillo, William Neal as Zuniga, Roy Neal as Morales, Mrs. Vivian McNeely Chapman as Frasquita and Mrs. Paul Johnston as Mercedes. Mrs. L. N. McAfee was the accompanist.

The club has been continuously active in extending musical development among young people, and at the present time sponsors eight junior clubs in Shawnee and neighboring towns. Interested in the increase of musical appreciation in the community, the club has taken a prominent part in bringing artists to Shawnee. Among the attractions heard here in recent years are the Minneapolis Symphony, the Cherniavsky Trio, Ernestine Schumann Heink, Josef Lhevinne, Olga Samaroff, Sophie Braslau, Carl Flesch, Mischa Levitzki, Mischa Elman, Mrs. Edward MacDowell, Lambert Murphy, Arthur Middleton, Oscar Seagle, Léon Sametini, Cecil Arden and Paul Althouse.

Goethe Theater to Mark Anniversary

LAUCHSTEDT, Feb. 20.—The Goethe Theater here will mark its 125th anniversary in June. There will be performances of Mozart's "Titus" and works of Goethe.



Routing the Demons of Symphony in the Blue-Law Battle for the Lord—Some Thoughts While Backsliding for Bach—Also, A Red-Hot Quotation from Walter Damrosch, Speaking for the Devil—More Metropolitan Rumors Involve Puccini's "La Rondine"—Proving the Possession of Absolute Pitch—Newman Flays Jazz Anew—Shopping versus Art, Or the Old Question of a Career

Dear MUSICAL AMERICA:

IT was while I was listening to the "St. John Passion" of Johann Sebastian Bach at the Friends of Music concert Sunday afternoon that I bethought me of the action taken by the Ministerial Association in Pittsburgh which forced a cancellation of Sunday concerts scheduled by the Pittsburgh Symphony Orchestra.

Though I was woefully unable to realize the iniquity of my presence at this concert on a Sabbath day, I was fully aware that what I was doing could not consistently have been done by any of those pluperfect Pittsburghers who not only had determined to hear no music on Sunday, but to see to it that none of their neighbors were thus contaminated.

Of course, the "Passion" has a religious text and was originally intended for church purposes, but, nevertheless, this was a concert, given in a concert hall, and here was I, with a considerable number of other fallen or falling ones, lending support to the forces of evil, led by the Satanic Artur Bodanzky, in defiance of Pittsburgh's holy example.

Did I seize my hat and cane and cry out, as I fled from these fleshpots of Bach, "get thee behind me, Artur"? Not me. I remained to hear the orchestra from the Metropolitan, soloists who included artists from that same temple of sin (for they have Sunday night concerts there) and the chorus which Stephen Townsend has led into these paths of deviousness, the while they presented the essence of religion in a manner that has never come to me from the pulpit.

Then I noted what Charles-Marie Widor said, as quoted in Henry Bellamann's program notes:

"What speaks through the music of Bach is pure religious emotion; and this is one and the same in all men, in spite of the national and religious partitions in which we are born and bred. It is the emotion of the infinite and the exalted, for which words are always an inadequate expression, and that can find expression only in art. For me, Bach is the greatest of preachers. His cantatas and Passions tune the soul to a state in which we can grasp the truth and oneness of things, and rise above everything paltry, everything that divides us."

And then I looked over the audience and realized that in that throng of deeply absorbed men and women (backsliders all!) were representatives of perhaps a score or more of Christian sects, disagreeing one with another on innumerable details of dogma; and doubtless many of other faiths. (If what I have been told is true, the artist who so beautifully and tenderly sang

the words of *Jesus* is the son of a Hungarian rabbi.)

I wondered then what substitute the Pittsburgh ministers could find for music as a form of religious expression transcending those "religious partitions in which we are born and bred," and uniting those of diverse creeds in the pure religious emotion, which as Widor observed, "is one and the same in all men." And I wondered what any or all of them were preaching on this particular Sunday that possessed an infinitesimal part of the spiritual exaltation of this iniquitous concert.

And then I looked over my Sunday programs to see whether the Bach "Passion" might be regarded as standing alone in this respect and noted, among other music, symphonies of Schubert, Mozart and Brahms which I would not trade for any sermon; and "The Good Friday Spell" from "Parsifal"—the work once denounced by the clergy, but of late years regarded almost in a ritualistic light by many brothers of the cloth.

Bach was not the only mighty preacher among the composers, capable of saying in tone what our good brethren of Pittsburgh well may despair of ever contriving to say in words. And what are they striving for? I asked myself. To give their flocks something of the same message, the same hope and solace, the same vision of an infinite goodness, and the same promise of immortality that is contained in so much noble music!

HOWEVER, I prefer to let Walter Damrosch state the case for music, as he has done in a peppery letter written to Richard Rau, of the Pittsburgh Symphony Society. Referring to the rejection of the Sunday afternoon concerts, he remarks:

"This seems to me to prove that Pittsburgh is not yet ripe for a symphony orchestra, but must still consider itself as a provincial community that has no real perception of the spiritual power and importance of music in its higher forms. It seems to me a terrible thought that a group of men whose professions should dedicate them to the finer emotions of man should still live in such medieval darkness regarding some of the proper uses to which our Sabbath day should be put.

"To me as a musician and artist who has devoted his whole life to the cultivation of music and the awakening of love and appreciation of it among my fellow citizens, such action seems irreligious in the extreme.

"Until public sentiment in Pittsburgh changes materially, it would be a waste of time and money for you and your associates to carry on your noble efforts in behalf of maintaining a symphony orchestra in Pittsburgh. In former years I spent many a Sunday afternoon in Pittsburgh and found the town dull, dirty and listless. A beautiful symphony concert would have made me forget all the disagreeable 'by-products' of the sources of Pittsburgh's wealth and transported my soul into higher realms."

YOU will recall my prediction last week of a new Korngold opera, probably "The Miracle of Heliane," for next season at the Metropolitan along with Bellini's "Norma," which, as I told you some time ago, has loomed large in Mr. Gatti-Casazza's calculations. Rosa Pon-selle being of course the choice of the title rôle.

For what they are worth, I am passing on to you, also, rumors that Puccini's comic opera, "La Rondine," now some ten years old, and Humperdinck's well-remembered "Hänsel und Gretel" will be among the novelties and revivals. Still another Puccini work, but one amply familiar, "Manon Lescaut," is to be restored to currency, after having been absent for several seasons, if what I hear is correct. Pitts Sanborn of the *Telegram*, who has guessed many of the unexpected novelties, says this is so, though I understand there are vigorous negatives from the press department at the opera house.

If "La Rondine" proves a success at the Metropolitan it will be something of a feather in the cap of the general manager. According to all accounts, it had a rather dismal première at Monte Carlo in 1917. But if Mr. Gatti does give it, I feel certain it will be well mounted, whatever the reasons which may prompt him to include it in the repertoire.

HAVE you Absolute Pitch?

If not, possibly there is a place for you in the critical fraternity. Four out of five don't get it before the age of

forty, they say. And I know several who can't approximate tones with the naked ear yet. An incident which made a piano recital less so the other day afforded me a generous amount of food for thought along these lines. Three respected representatives of metropolitan dailies were involved and a new work by d'Indy raised the question. Critic Number One, female and more inquisitive than the others, wondered out loud as to the novelty's key signature, which the program neglected to state. Critic Number Two, male and not only uninquisitive but also uninterested, avowed himself to be God-forsakenly-Absolutely Pitchless—"but wait a moment," said he, "there's Critic Number Three. He might have it; that's possible, you know."

Critic Number Three, questioned as to his aural accuracy, stated himself in no uncertain terms to be the happy possessor of one of the most Absolute Pitches in captivity.

"Well, then," inquired Number Two, entirely without malice, "what, might I ask, is the key of the extremely lengthy and remarkably trying composition to which it is my misfortune to be listening at this time?"

A short pause followed during which Critic Number Three registered concentration, the two less richly endowed reviewers keeping profound silence in obedience to his warning forefinger. Suddenly an expression of comprehension beautiful to behold o'erspread the countenance of their mentor.

"F Major," said he with a modest air, and turned away so as not to be embarrassed by ejaculations of surprise and admiration.

No doubt it was a desire to corroborate her colleague's precise ear which prompted Critic Number One to conduct an investigation backstage. And I am sure she was relieved, when, returning with the information that the manuscript said B Flat Minor, she found that Critic Number Three had announced himself bored and gone home to sleep.

IN my mail I find the program of a woman pianist including the following:

Prelude and Fugue.....J. Seb Bach
Nocturne.....Fred Chopin

For the sake of a well-balanced list, I would suggest also some numbers by Bobbie Schumann, Ludie Beethoven, and a couple of little Franzes, called "Shu" and "Liz" for short.

CONTINUING in his outspoken opposition to jazz, Ernest Newman, I note, makes use of much the same arguments that have been presented in your columns to show that the jazzsmiths are getting nowhere. Their day, he believes, is already on the wane, and musical people, he avers, have almost ceased to take jazz seriously as music. He believes it will have its place in the dance resort as long as the present style of dancing continues. "It is still unequalled," he admits, "as a medium by which fair women may perspire in the arms of brave men." But, as music—in England at least—it is dead. The novelty has worn off and musical people have become sick and tired of it. He doubts whether a single musician of any standing could be found to say a good word for it. "As music," he boldly declares, "it has simply become an infernal nuisance and an unmitigated bore."

This, of course, is highly controversial. But Newman goes further than to hurl generalizations at the head of jazz. In an article written for the *New York Times Magazine* he points out just why jazz is on the wane and the reasons are the same as writers in your columns have dwelt upon. One of these is that the ideas and devices of jazz, instead of representing originality, are highly stereotyped. This is music in a straightjacket. "There is not," Newman asserts, "and never can be, a specifically jazz technique of music, apart from orchestration."

"There is only one way of writing music on the large scale; you must have ideas, and you must know how to develop them logically. Now, in both these respects the jazz composer is seriously hampered. If he writes too obviously in what we call the jazz style he will not get very far, for the ideas and the devices are too stereotyped. If, on the other hand, he moves very far away from these devices he will not be recognized as a jazz composer. Jazz is not a 'form' like, let us say, the waltz or the fugue, that leaves the composer's imagination free within the form; it is a bundle of tricks—of syncopation and so on. Tie a composer down to these

standardized tricks and he cannot say much in them that has not been said already; let him depart from the tricks, and his music will no longer be jazz. It is an instrument on which little men can play a few pleasant little tunes; but if a composer of any power were to try to play his tunes on it, it would soon break in his hands."

Newman then dissects Gershwin's "Rhapsody in Blue" to prove his contentions. Studied in the black and white of the piano score, without Ferdie Grofe's grotesque scoring, there is little real jazz in it. Gershwin, he thinks, in attempting to sit on two stools at once, has fallen between them. He has written neither good jazz nor good music in attempting to combine the two in a piano concerto.

PARTICULARLY to the point is what Newman has written about the so-called jazz rhythms.

That jazz makes a strong feature of certain rhythmical formulas that are only sparingly used in "straight" music (for, of course, there is nothing absolutely new in them), is not denied by him. But, he contends, these rhythms are so stereotyped that the constant use of them makes one jazz work and one jazz composer sound monotonously like another. He maintains that jazz has no rhythmical possibilities whatever that are not open to "straight" music. Here again the "Rhapsody in Blue" enforces his point for him. He avers that when Mr. Gershwin forgot his jazz associations and settled down to the business of writing a piano concerto he found that in order to make his music flow easily over big spaces he had to stop playing the usual little jazz tricks with his rhythm.

Newman quotes Gershwin to the effect that jazz has "certain elements that can be developed" but may not be jazz when they are finished, and adds: "Precisely." The more jazz is developed and the more musical talent goes into it, the less of jazz there will be left; and this, he opines, should not be called the "development" of jazz but the "abandonment" of jazz. And that, as he sees it, is what already is taking place.

I do not find it difficult to agree with him, irrespective of the jolts I recently received in listening to Aaron Copland's Piano Concerto, which seemed to me a much more whole-hearted work than Gershwin's, as well as of bolder and more comprehensive musicianship.

WHY people continue to ask me for advice with respect to a musical career is beyond me. I never had one. I am just a spectator and if any one thinks I have taken it on my shoulders to supply the market with new artists, I shall stop musing, forthwith.

In just this last week I have had no less than three letters from feminine aspirants for musical fame asking what I'd do if I were in their shoes; and did they do right to do what they did when they did it. These letters were trying enough, but just fancy a telephone call like this coming at the very busiest time of day.

"Hello?"

"Hello . . . Yes?" (This is my side of the conversation.)

"Hello. I called you up because I want to be a singer and I thought you might be able to tell me about it. I think I should like to give a concert and I don't know just how to go about it. I have a very sweet voice. Of course I've never had any training but I think I would do just as well as a lot of these girls who are giving concerts and I thought it might be a good way to pick up a little money. . . ."

"But this is rather a difficult point on which to advise you" (you can see my intentions were good and that I really wanted to help her if I could).

"What sort of a concert do you want to give and where?" (I was just a little aghast).

"The first thing to do, I should say, is to get in touch with some reliable manager and get him to take an interest in you" (this didn't sound quite right. I modified it).

"Let him hear you sing. It is very important that a recital be properly managed. There are so many details of which the layman has no idea. . . ."

"Yes, but what manager? I am a very busy woman. I cannot waste my time running around and seeing a lot of people if it's not going to profit me anything. I live quite a way outside the city and when I come in I have shopping to do. I don't have much time. I tell you, (this last very loud—it is a very bad

[Continued on opposite page]



[Continued from page 6]

connection) and I always have shopping to do. . . ."

I am not a rude man. I did not dare hang up. I suggested in a half-hearted manner an organization interested in amateur talent.

"Well, you know, I think I'll come in, in the morning. You're sure they'll see me? I have a lot of errands to do but if I get an early start and get the breakfast things out of the way in good season and the children off to school why I might have time to get up there. I have a sister-in-law (louder and louder) who sings in a People's Chorus Club. Well, I sing better than she does and I want to do something bigger than that but, tell me, how did she get into that Club?"

I am very tired by this time and I am wise, if I am not rude. I know better than to come between sisters-in-law and I refuse to answer.

"Well, I'll finish up my work early in the morning, if you think that's the best thing to do, and get the children off to school. I have a whole list of things to buy. . . ."

Then I did hang up. I have had my share of experiences with prima donnas and these have prepared me for practically any contingency that may arise in that direction. But when a woman begins talking of shopping—Besides, what have I done?

THERE are times when I feel like a very old man and weary of music, past, present and future. But I bow before the trials and tribulations of a reviewer friend of mine who is young in years and good looking, besides. From that you will guess that she is of the gentler sex. She runs the gauntlet of the halls, a soprano here, a pianist there and violinists everywhere. It is not an easy existence and she bears with it very well, but occasionally she rebels and it is usually on the occasion of one of those semi-social, more or less musical affairs that crop out periodically in hotel ballrooms.

Now, several of these organizations feel it within their province to specify their guests' costumes. Those who attend must wear evening dress, it says so right on the ticket, and "hats are debarred."

Now there are evenings when it is trying enough not to be able to choose one's own destination regardless of having one's costume dictated.

On one of these, most dreadful to relate, she did not wear evening dress, and, this being an exceedingly bleak and blowy evening and there being other concerts on her route, she dared to wear her hat.

She arrived at the ballroom.

"Take off your hat! an usher ordered her.

"I will not!" she replied with as much spunk as any ordinary mortal not a reviewer.

Critics, and especially women critics, are naturally peace-loving creatures, so I am told. But discretion forces me to delete the remainder of the conversation. My gentle friend did not take off her hat. Neither was she admitted to that most high and holy gathering. So she wrote no review.

If this were a different day and generation and if it weren't so much trouble, I might take revenge for her. I might go to that selfsame ballroom the next time that organization presented a program wearing some five-year-old fedora pulled down so far over my ears that the ushers could not see anything of me but my hat.

In lieu of some such dramatic demonstration I can only suggest that tickets for those concerts which reviewers can attend only when they are attired according to some prescribed social formula should bear the legend, "music debarred."

ONE of my Chicago imps informs me that William Hale Thompson, former mayor of the mid-west metropolis, and now a candidate for reelection on the Republican ticket, has confided to Mario Carboni, young Italian operatic baritone of that city, that if he wins the election, he will produce grand opera at the municipal pier for an admission fee of twenty-five cents. It is the candidate's belief that such entertainment

would bring visitors to Chicago from all over the country. Mr. Thompson is probably unaware that even Civic opera, at \$7 a head, has failed to do exactly that, though he may be basing justifiable hopes upon the utility of the American quarter-dollar. The candidate makes his present campaign under the slogan, "America First," though his supporters are hopeful that if he produces Wagner out on the Municipal Pier, there is also a chance of having intermissions for wienerwursts and steins introduced also, as the ex-mayor has definitely stated that he is wet.

If so, why go to Bayreuth any more, asks your

McJohnston

Furtwängler to Be Absent From Philharmonic for Year

[Continued from page 1]

conductors. Thus it is predicted that in the following season the baton may be shared by Toscanini and Furtwängler. As yet no announcement has come from the organization as to the definite division of next season's duties. The completed schedule is expected to be drawn up and ratified at the forthcoming directors' meeting, scheduled to be held soon.

The statement, foreshadowed in MUSICAL AMERICA's report of the orchestral situation last week, is as follows:

"Mr. Clarence H. Mackay, chairman of the board of directors of the Philharmonic Society, in view of articles which have appeared in the daily press during the last few days, announces with regret that it has been found impossible on the part of both the Society and Mr. Wilhelm Furtwängler to arrange satisfactory dates for the latter's visit to America next season.

"Mr. Furtwängler, as conductor of the most important musical organizations in Europe, has been compelled to commit himself to certain obligations which unfortunately cannot be coordinated with the time which the Philharmonic has available.

"Mr. Mackay, however, takes pleasure in announcing that the Society has an arrangement with Mr. Furtwängler whereby he will be available for the Philharmonic Society for the three seasons beginning with the concert season of 1928-29."

The New York Symphony's situation has not been clarified in the past week. Walter Damrosch will, as "guest," lead a part of the season's concerts, but whether he will open the season is at present uncertain. Fritz Busch, of the Dresden Opera, is now presenting proofs of his prowess in his two weeks' guest engagement. The decision of the directors as to his re-engagement is said to depend very largely on the showing made during this period. Mr. Klemperer, it is definitely stated, will not return, because of conflicting duties abroad. The Symphony's directors will meet, possibly within the next week, to decide upon next season's program.

Arturo Toscanini recently left Paris with his family on his way home to Milan, after his American visit. He plans to remain for a short time at La Scala before going to his villa at Lake Como for a rest, states the Paris Herald. The report continues:

"He has completely recovered from the bronchial attack which for a time out short his scheduled appearance in New York with the Philharmonic Orchestra as a guest conductor in cooperation with Willem Mengelberg. It was his second year as guest conductor of the New York Orchestra, and he plans to return next winter for a third visit."

Willem Mengelberg's state of health has also been the subject of reports that have come from Holland. A severe attack of grippe was suffered by Mr. Mengelberg, while on his way home from the United States. The conductor was indisposed for a number of days in Paris, and then undertook a trip to Frankfurt to consult a specialist there. The latter advised a rest of at least four weeks. Pierre Monteux, who conducted the first half of the Concertgebouw season, returned for the additional period. It is not believed that Mr. Mengelberg's indisposition is serious, or that it will in any way affect his plans to return to America next season.

The third orchestra to make a bid for attention in New York's crowded season, the new Beethoven Symphony, has mean-

Roar of Stormy Seas Is Drowned in Hawaii's Welcome to Paderewski



Ignace Jan Paderewski Posed for This Picture as He Left the Alexander Young Hotel in Honolulu After His Noonday Concert on Feb. 17. He Is Decorated with "Leis"—Hawaiian Flower Wreaths, After the Ancient Custom. At His Left Is the Local Concert Manager, R. J. MacBrayne. Other Figures in the Picture Are Honolulu Musicians and Newspapermen

HONOLULU, Feb. 19.—Honolulu narrowly escaped missing Ignace Jan Paderewski's recital on Feb. 17 by two unforeseen happenings—the first, the fury of wind and sea; the second, the zeal of customs officers in the port of Honolulu.

Paderewski's ship, the Tahiti, had so rough a passage from Vancouver that none of the pianist's party had been on deck, and the great artist himself, though a good sailor, had obtained no sleep the night before his arrival.

Paderewski told the local concert manager, Ralph Julian MacBrayne, that he would be unable to play. MacBrayne, however, persuaded him to change his decision. As Paderewski was leaving the ship, two customs officers, in discharge of their usual duties, proceeded to "frisk" him for possible liquor, drugs or contraband merchandise.

"This is impossible!" said Paderewski. "I will go back."

But he was persuaded to change his mind, and the recital was given. Afterward, at a reception in the Alexander Young Hotel, Paderewski received what he said was the unique tribute of his career. This came in the form of gifts typical of the Hawaiian Islands, presented with the quaint glamour of native customs.

Winona Love, interpretative hula danseuse of Honolulu, encircled the neck of

the pianist with an elaborate and beautiful "lei" or wreath of Hawaiian flowers, with a softly spoken "Aloha"—the Hawaiian word for greeting and love.

Elsa Cross, who says she climbed to the roof of a theater in Lausanne to hear Paderewski play when the house was sold out, presented him, on behalf of herself and her piano students, with a painting—an island landscape by the dean of Hawaiian artists, D. Howard Hitchcock.

George Paele Mossman, who has devoted fifteen years to scientific research in perfecting a "super-ukulele" by applying to its construction the principles of violin making, presented the pianist with a hand-made ukulele. This is built of specially selected Hawaiian koa wood in a design symbolic of the flow of lava from Hawaiian volcanoes, and bears a silver plate inscribed to Paderewski, and a seal of Hawaii in colors.

"This touches me deep in the heart," said Paderewski.

The pianist was so moved by the spirit shown that on leaving the theater, despite his often expressed antipathy to handshaking, he stretched out graciously the "million dollar fingers" and shook hands warmly with all who were within reach.

"I have never in my life," he said, after the recital, "had a warmer appreciation."

Paderewski was accompanied by Mme. Paderewska and his London manager, L. G. Sharpe. CLIFFORD GESSLER.

while announced its second concert, on April 29 in Carnegie Hall, with Georges Zaslavsky again as conductor. At this concert, according to announcement, there will be inaugurated the policy of giving at least one American work on every program.

The Beethoven Symphony and its social auxiliary, the Beethoven Symphony Club, will continue as permanent organizations, with eight or ten concerts a year projected. This information was included in a statement of policy issued by Roy D. Monahan, president of the orchestra, after a meeting of the officers, board of directors and junior board of directors last week.

Mr. Monahan stated that the organization had no intention of infringing on the provinces of the New York Philharmonic and the Symphony Society. He said that the Beethoven Symphony intends to include the appearance of one young American-born artist on every program, to be selected by audition, besides the featured soloist of the concert.

The new orchestra's head also said that, until a separate organization of sufficient ability can be formed, the Beethoven Symphony will continue the

policy of using the best available players, whether of the Philharmonic or the Symphony. The reason why Philharmonic players had been used for the debut of the orchestra was because "it was found impossible to form a completely new ensemble of the type necessary for the proper artistic effect."

Plan Tablet for House Where Tchaikovsky Stayed During Washington Visit

WASHINGTON, March 4.—A plan to place a bronze tablet on the house where Tchaikovsky stayed during his visit to America in 1892 is discussed by friends of the composer's niece, Mme. Rimsky-Korsakoff. The latter is now resident in Washington. Mme. Korsakoff recently took part in a joint recital with Henri Smidt-Gregor, given in the room once occupied by Tchaikovsky in what was then the Russian Legation, and is now known as the Russian Club. Her lecture brought forth notable facts concerning her illustrious uncle and extracts from his diaries.

Mr. Smidt-Gregor, a native of Moscow, illustrated the lecture, playing music by Tchaikovsky. He has recently joined the ranks of Washington musicians.

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How Ballet Plots Spring into Action from Music

Andreas Pavley Finds Germs of Choreography in Music He Hears, Rather Than Working from Story to Its Musical Illustration—Exceptional Case Furnished in Development of "La Fête à Robinson"

CHICAGO, March 5.—In spite of the advance consistently being made in the field of psychology, it is doubtful whether scientists will ever solve the secret of those methods by which creative artists receive their initial inspirations. And interpretative artists, though they may define the procedure by which they formulate interpretations, could probably never fully explain the process crystallizing in the fundamental spirit giving shape and color to their work.

In inventing the choreography for the numerous ballets he has directed, in collaboration with Serge Oukrainsky, Andreas Pavley has always been stimulated primarily by the music to which the dances were to be arranged. Occasionally, of course, he has found an extraneous idea for a ballet, and has gone in search of suitable music for it; but this has generally proved a difficult quest. Perhaps only once, he feels, have he and Mr. Oukrainsky been entirely successful in their search for a score. This was Gabriel Grovlez's music, "La Fête à Robinson," which was composed in accordance to their synopsis of scenes.

When Mary Garden was chosen director of the Chicago Opera Company seven years ago, she commissioned Mr. Pavley and Mr. Oukrainsky to prepare a new ballet. They traveled the following summer to Europe. Outside Paris they found Robinson's, a delightful place, redolent of the crinoline age, where bridal parties still frequently foregather, and where tables, hidden in tree tops, and served only by baskets on pulleys, without the interference of waiters, provided ideal places for courtship. While they were eating at Robinson's, they saw the possibilities of the place as a setting for their projected ballet, and in a few moments had outlined the story in which young lovers escape the girl's persevering chaperone by lifting her in one of the baskets intended for the delivery of food, keeping her suspended in it till their wedding should be solemnized.

Wanted: A Composition

Once the story was finished, the great problem was to find music for it. The period and atmosphere of the tale showed it would be impossible to find an appropriate score already written, and in considering the composers who might be approached, it was decided that Grovlez was writing in the style best suited to a light and piquant plot. When Grovlez consented to undertake the work, Mr. Pavley and Mr. Oukrainsky had lengthy meetings with him, in which the plot, arranged as completely as if it had been a movie scenario, was scrutinized from various points of view. Details to be considered were the length of time each episode should take, points of emphasis, and other technical matters. The style was, of course, left to Mr. Grovlez.

Friedman Plays Piano in Center of Albert Hall

LONDON, Feb. 28.—Something of the technic of the arena was borrowed at a recital on a recent Sunday afternoon in the Royal Albert Hall, when Ignaz Friedman, pianist, played from a special platform placed in the center of the hall. The Albert Hall is one of the largest structures of the kind in the world, being in the form of an amphitheater and seating some 10,000 persons. Usually, the artist is stationed on the platform at one end, but, in the interest of better audibility, Mr. Friedman set the precedent of gathering his audience about him on all sides.

When completed, "La Fête à Robinson" proved one of the most successful ever staged in the Auditorium.

But it has not always been so easy to arrange ballets in this reverse fashion. Mr. Pavley ordinarily takes the opposite course and seeks to discover germs of ideas in the music he hears. One of the most successful instances of this method, he feels, is his arrangement of Liszt's "Les Préludes." For the first element in arranging a ballet, according to Mr. Pavley's method, is to determine the fundamental conception, the "big picture," not its details. In working out "Les Préludes," Mr. Pavley found the

ent in Mr. Pavley's fancy as he discovered the plot, for all the movements, both of the doll and of the clown, were in the Spanish style, a style more weird than beautiful. It is easy to note, of course, that, whether voluntarily or not, Mr. Pavley's ideas were at root colored by the Spanish strain in Ravel's music.

Never Cuts Score

For the last three seasons, Mr. Oukrainsky has headed the Chicago Opera Ballet, appearing at the head of a large company in dances arranged either by himself or Mr. Pavley. Mr. Pavley, on the other hand, after arranging his



Andreas Pavley

Botticelli style most suitable. That style suggested to him a certain character of movement, and naturally the exclusion of all movements foreign to it. Thus far the special line of movement had not been sought, as Mr. Pavley's interest was centered on the large effect as a whole. Later he spent three weeks with the pianist, Gordon Campbell, and his premiere danseuse, working out a series of steps which would harmonize with the given fundamental movement.

The Definite Story

Sometimes, however, music suggests to Mr. Pavley a definite story or plot, rather than a picture. The style of the story, whether Renaissance, modern or classical, is a matter of secondary importance, to be determined in due time by the quality of the plot. If the story is one of intrigue, for instance, the Florentine period of the Medici would naturally suggest itself as suitable; if it be simple, or innocent, the ballet might be carried out in the German peasant style, the music permitting. This is not, however, so successful a method as the first, Mr. Pavley finds.

A third way in which Mr. Pavley formulates the suggestions of the music he hears is in detecting both picture and plot together, as has recently been done in the case of Ravel's "Alborado del Gracioso." This music also illustrates another difficulty under which Mr. Pavley works, for he had never been prompted to an idea for a ballet to the music, though the score was familiar to him, until he heard a certain pianist play it. The performer was, in this instance, Jan Chiapusso, a Dutch artist. When Mr. Pavley heard him play the "Alborado," he became aware of a fantastic idea, seeing it first more as a performance than as a picture, and imagining a clown, a pathetic figure, whose movements were staccato, and one whose quality was not solely grotesque, but also sympathetic in its appeal. For the clown carried a sack, containing a doll, with which he amused himself. The doll was a likeness of the young girl with whom the clown was vainly in love, and in the scene Mr. Pavley pictured, the clown played with the doll, pretending it was responding to him as he hopelessly wished the girl might. The whole conception of the action, however, was pres-

share of the dances in the opera repertoire, has toured the country with his company. Both dancers will tour next season together, taking with them a corps de ballet of thirty-two. As they have classes in most of the large cities in the United States, they have arranged to use the most talented members of these in several large ballets. Among these will be "La Fête à Robinson," "Fête Velasquez," to an orchestral suite of De Falla, "Les Préludes," "Boudoir," a ballet to the entire score of Rimsky-Korsakoff's "Caprice Espagnol" and "Die Geschöpfe des Prometheus." It is one of Mr. Pavley's principles never to cut a musical score he is arranging as a ballet, as he wishes to have each ballet enjoyed from the standpoint of pure music, should the auditor so wish to hear it.

In connection with the Beethoven ballet already named, Mr. Pavley says that the common belief that "Die Geschöpfe" has not been danced in its entirety since its Viennese production early in the nineteenth century, is in error. He not only danced in it in Amsterdam in 1910, but this mounting of the ballet proved his debut as a choreographer. He is a native Dutchman, though his mother was Russian. In his youth he studied dancing in Paris under Ivan Clustine, and returned to Amsterdam only as a dancer in some private entertainments. Every five years student benefits are given in Amsterdam; and at the "Lustrum" of 1910, a Beethoven festival, with "Fidelio" presented in the Royal Theater under De Viotte, and Willem Mengelberg conducting the orchestral works with the Concertgebouw Orchestra, had been arranged. Dancing is so little regarded in the Lowlands that no adequate preparations could immediately be made, and Mr. Pavley was pressed into service to

Ohio Wesleyan Wins State Glee Club Contest

COLUMBUS, March 5.—Ohio Wesleyan University won first place in the State glee club contest, held on Feb. 25 in the chapel of Ohio State University. Ohio University of Athens was a close second. Muskingum College and Bluffton College won third and fourth. Other colleges competing were Ohio Northern, Wooster, Denison, Miami, Capital, the University of Cincinnati, and Case. The Ohio State University, through its newly-organized music department, headed by Dr. Royal D. Hughes, was host of the event. The judges were Friedrich Lehmann of Oberlin, John Finley Williamson of Dayton, and Robert W. Roberts of Columbus.

direct the Beethoven ballet against the better advice of his modesty, for he was aware that good dancers do not necessarily make good producers of ballets. Holland's distaste for dancing, Mr. Pavley believes, made it possible for the Amsterdam production of "Prometheus" to go unchronicled abroad in 1910. However, great interest was shown by Amsterdam audiences. Many actresses from the Royal Theater took parts, and the production was so successful that performances were continued for two weeks.

EUGENE STINSON.

ANN ARBOR LIST IS ARRANGED IN DETAIL

Complete Festival Programs Contain Music of Great Variety

ANN ARBOR, MICH., March 5.—Complete programs of the thirty-fourth annual festival, to be given from May 18 to 21, are now published. Earle V. Moore is the musical director, and participating organizations are the Chicago Symphony, led by Frederick Stock; the University Choral Union, which Mr. Moore conducts, and the Children's Festival Chorus, under the baton of Joseph E. Maddy.

Ernestine Schumann Heink and the Chicago Symphony will appear at the first concert, to be given in the evening. Beethoven's Seventh Symphony is on the list, followed by the Symphonic Poem, "On the Moldau," by Smetana. Mme. Schumann Heink will sing Wagnerian excerpts and a group of songs.

The next night will bring a Beethoven program. Listed are the "Missa Solemnis" and a quartet from "Fidelio." Soloists will be Betsy Lane Shepherd, soprano; Elsie Baker, contralto; Arthur Hackett, tenor, and William Simmons, baritone.

The first afternoon concert occurs on May 20, when the Children's Chorus will sing. A miscellaneous program will be given, with Lea Luboschutz as violin soloist.

Rosa Ponselle is to sing that evening, when a novelty will be excerpts, given for the first time in America, from Holst's First Choral Symphony.

The fifth concert is scheduled for the afternoon of May 21, bringing Ernest Hutcheson as piano soloist in Beethoven's "Emperor" Concerto. The D Minor Symphony of Dvorak is also announced.

"Carmen" is to close the festival on the evening of the same day. Principals will be Sophie Braslau, Lois Johnston, Armand Tokatyan, Lawrence Tibbett, James Wolfe.

Pro-Musica Gives Private Concert

The third seasonal concert of Pro-Musica, restricted to members and invited guests, was given on the afternoon of Feb. 24 in the residence of Mrs. Reginald De Koven. The program was presented by Alicia Felici, soprano; Leo Pol Morin, pianist; Robert Imandt, violinist, and Frohman Foster, flutist. Alexandre Tansman's Sonatine for flute and piano was given its first American performance, and an unfamiliar Sonata for violin and piano by Guy Ropartz was performed. The balance of the program consisted of Spanish songs by Pablo Esteve, De Laserna, Granados, Joaquin Turina, Padre San Sebastian and Manuel De Falla.

A MEMORABLE OCCASION



Josef Hofmann

in
New York
as
it was
in
London



Lea Luboshutz

THE violin-pianoforte recital of Lea Luboshutz and Josef Hofmann at Carnegie Hall on January the 30th, received the following encomiums from New York critics:

"There was, as might have been foreseen," said Olin Downes in the New York Times, "an exceptional ensemble. Both artists played from memory. There was complete understanding—not merely agreement—understanding that only musicianship and sheer hours spent with unanimity of purpose can achieve . . . Mme. Luboshutz played with fine taste, a warm and sensitive tone, and a beautiful treatment of phrase . . . There is no denying that Mr. Hofmann's performance was hardly short of a revelation of what the finest ensemble playing can be . . . The two performances dispensed with 'bars' and made music . . . The clearness of exposition, on the part of both, which underlay playing that had true intimacy and imagination, was characteristic of a concert that will be remembered for a long time."

"A recital of unusual interest which taxed the capacity of Carnegie Hall," wrote the New York Herald Tribune's reviewer. "Mme. Luboshutz's playing is zealous and impassionate. She commands a fine tone and her instrument speaks with authority. Mr. Hofmann's co-operation was remarkably deft and skillful."

The New York Evening Post commentator enthused over "the beautiful symphonic synthesis which Mme. Luboshutz and Mr. Hofmann evolved . . . There was that comforting sense of unity of purpose, unity of interpretation and emotional sense which made the music transcend its own form."

"Both artists played with a bold vigorous style," according to the Sun's critic, "and showed a remarkable unity of spirit, and a whole hearted devotion and successful intent to portray the sheer music with surpassing clarity and warmth and understanding."

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WITH the beginning of the Lenten season, concert activities in Manhattan showed a distinct falling off from the previous weeks. There were numerous recitals of interest, however, and several young artists won laurels in excellent programs. John Charles Thomas was heard by a capacity house previously to sailing to resume his duties at the Théâtre de la Monnaie in Brussels. Amelita Galli-Curci drew her customarily large audience in immense Mecca Auditorium. Violinists and pianists vied for first place in the number of recitals with vocalists not far behind.

Loretto O'Connell Plays

Loretto O'Connell, pianist, proved herself an artist of capabilities in a piano recital in Chickering Hall on Monday evening, Feb. 28. Miss O'Connell displayed enthusiasm and a certain dash in her work that was refreshing. That she is an impeccable player cannot be said, but she is distinctly an interesting one. The program began with Tausig's arrangement of the charming Scarlatti Pastoral, and this was followed by Schubert's Impromptu, Op. 90, No. 4, and the "Waldstein" Sonata of Beethoven. A group of Chopin came next and the final pieces were a Gavotte and a Valse by Levitzky, the former played "by request," as was the fearful Liszt "Rigoletto" Paraphrase which ended the program.

In a recital which contained so much that was good, it would be difficult to pick any particular pieces of outstanding merit. The two Chopin Etudes, Op. 10, Nos. 8 and 12, were nicely played, and portions of the "Waldstein" were excellent, the Adagio movement especially. Miss O'Connell's audience was a large one. F. H. B.

Isidor Gorn's Second

Isidor Gorn, pianist, who was heard in recital last October, reappeared in Aeolian Hall on the evening of Feb. 28. The same qualities of excellence which distinguished Mr. Gorn's playing at his first recital were again evident, a good, musical tone, deft use of pedal and, above all, a fine sense of the value of rubato, giving elasticity to everything he

played. The major works which Mr. Gorn offered were the Schumann "Phantasia" and eleven excerpts from Godowsky's "Triakontameron." The Schumann, heard all too infrequently, had a splendid performance and one which brought out all the greatness and the majesty of the work. The different moods of the Godowsky were carefully portrayed, making the group of unique interest. As much cannot be said for Gershwin's Three Preludes which followed. A group of Chopin which began the program, and the so-called "Moonlight" Sonata of Beethoven with pieces by Couperin and Gluck at the beginning, were given with finesse. J. D.

Miss Bacon and Beethoven

Katherine Bacon gave the sixth of her seven recitals of Beethoven Sonatas, in the Steinway Music Salon on Monday evening, Feb. 28. At this recital Miss Bacon played the C Minor Sonata, Op. 10, No. 1; the B Flat, Op. 22; the A Flat, Op. 110, and the so-called "Appassionata," F Minor, Op. 57. As at her former recitals, Miss Bacon displayed the finest feeling for the arcana of the Beethoven works she elected to present. Her technique was at all times impeccable and her conception of the works, representing different periods of Beethoven's style, was representative of the highest type of musicianship. The audience was devout in its attention. F. A.

Mme. Wade-Smith Returns

Catherine Wade-Smith, violinist, who was heard here with pleasure last season, gave a recital in the Town Hall on the evening of Feb. 28, affording still more pleasure to a large audience. William Beller gave able assistance at the piano.

Mme. Wade-Smith began her program with Leclair's Sonata, "Le Tombeau," and followed this with the Tchaikovsky Concerto. The third brace was of pieces by Korngold, Cyril Scott, Debussy and Poldowski, and the fourth, by the father of the last composer in the third, Wieniawski.

As at her previous hearing, Mme. Wade-Smith impressed not only by the firmness of her technique and the musicianship with which she approached her numbers, but also by a virility of performance, a definite, straightforwardness such as one seldom hears in violinists of her sex now that Maude Powell is no more. Indeed, her playing of the Concerto was as fine a piece of work as has been heard in a long time. The Leclair Sonata was well done in good classical manner, and the miscellaneous group showed wide diversity of style. Mme. Wade-Smith's playing leaves little to be desired and she should be heard more frequently in a world where the protagonists of the violin are so numerous and so indifferent. J. A. H.

Paul Roes in Recital

Two healthily proportioned compositions of his own were included on the afternoon program given by Paul Roes, Dutch pianist, who was first heard here last season, in Aeolian Hall on March 1, "Il Giorno" and "La Vita Eterna," each in four movements, were their

titles, both works having been composed in Florence, the first in 1922, and the second in 1926. They are pianistic, effective compositions slightly reminiscent at times of Busoni and Liszt. Mr. Roes was enthusiastically applauded after each, more so than he was following any other of the program's numbers. The Busoni transcription of Bach's fingery Prelude and Fugue for Organ in D, the Beethoven "Waldstein" Sonata and a Chopin group of three Preludes, as many Nocturnes, and a Ballade rounded out the list. Mr. Roes as in his previous appearances demonstrated an undeniable command of the keyboard, especially of its sonorities. D. S. L.

Flonzaleys Play Mason Work

A manuscript work by Daniel Gregory Mason, noted mentor of budding theorists at Columbia, was the most novel item on the third subscription list of the Flonzaley Quartet at Aeolian Hall, the evening of March 1. Mr. Mason's work was styled "Variations on a Theme of John Powell," and was his Op. 24, indicating the productivity of this native composer.

The short work was a distinctly modern and free style of variations, employing somewhat sombre theme of Negroid suggestion in a rhapsodic treatment. The composer seems to have developed his harmonic style with a more noticeable injection of the dissonant element. The drawback to this idiom is that seconds sound perilously alike, by whomsoever penned. As an experiment in tonal coloring for strings, this opus had the firmness of the skilled technician, without, however, an invention salient enough to give it outstanding individuality. The composer was called upon to bow repeatedly from his seat in the parquet to warm applause.

The remainder of the program comprised the Brahms Quartet in A Minor, Op. 51, No. 2, and Mozart's Quartet in D Major (Köchel 575.) The Brahms was played with the precision and warm tonal quality of this noted organization, seeming, however, a little too suave and "perfumed" for the sturdy Northern muse. The Mozart is one of the sparkling and less poignant products of this composer, suggesting the frivolous milieu of his time. It was played with delightful elasticity and vim. This concert proved all too short for the exceptionally large audience. R. M. K.

Katherine Gorin, Pianist

Katharine Gorin, a young pianist, who was heard in a debut recital last season, gave a second recital in the Town Hall on Tuesday evening, March 1. Miss Gorin has gifts which are arresting at first hearing, chief among them being a large and singing tone. Her playing tends to suggest that her training has laid much stress on this particular, with the result sometimes of over-deliberation. She has in addition, vigor and sensibility, with much expressiveness in her treatment of melodies. Thus her Brahms numbers proved genuinely engrossing. In Chopin there was rather less satisfactory management of virtuosic pas-

sages. Though the young artist had evidently mastered the technical difficulties of the Etudes presented, there was a sense of lack in spontaneity, suggesting that technic had not yet become second nature. The opening Prelude, Chorale and Fugue of Franck was forcefully played, and the concluding group, listing modern works by Rachmaninoff, Stravinsky, Medtner and Dohnanyi offered much of interest. Largeness of conception and lightness of bravura treatment seem still goals to be achieved by Miss Gorin, though her progress at present is very satisfactory. The audience was warmly cordial and there were flowers. N. T. O.

Artamon Moskalensky, Russian

Artamon Moskalensky, a Russian violinist who has been occupied recently as a professor at the National Conservatory at Prague, made his New York recital debut Wednesday evening, March 2, in Aeolian Hall. Mr. Moskalensky's first program here promised to be an interesting one. It listed a "first performance" of a Sonata by Alois Jiránek, Bach's G Minor Sonata for violin alone, the Nachez-Vivaldi Concerto in A Minor with an original cadenza in the Presto, three of his own compositions and a final group made up of Ernest Bloch's "Mélodie," an arrangement by Marak from a Paganini sonata, Chosel's arrangement of a Debussy Menuet and Tor Aulin's "Gotland Dance," No. 1.

Unfortunately the Jiránek Sonata had little to distinguish it from a hundred other pleasant, well-watered attempts, nor did Mr. Moskalensky's performance do much to enhance its interest. He has, to be sure, undeniable technical skill and an agreeable, though small, tone. There were few inaccuracies in his playing, few places where he could give offense, but he can make small claim to distinction either as an interpreter or as a composer. Josef Bonime played his accompaniments. M. F.

Opise Vaupel Sings

Opise Vaupel, soprano, gave a recital Wednesday evening, March 2, in Steinway Hall. "Non so più Cosa con" from "The Marriage of Figaro" came first on her program, then Mozart's "Voi che Sapete" and the "Vissi d'Arte" from "Tosca." Massenet's "Ouvre tes Yeux Bleus" and Lemaire's "Vous Dansez, Marquise" did service for the French. Reichardt's "Wenn die Rosen Blühen" and Brahms' "Vergebliches Standchen" for the German. There followed two groups in English that included Campbell-Tipton's "Crying of Water," two Folk-songs of Little Russia arranged by Efreim Zimbalist, Elgar's "Pleading," Rogers' "Star," Carrie Jacobs-Bond's "A Little Bit of Honey," and Lily Strickland's "Ma L'il Batteau" and "Lindy-Lou."

Miss Vaupel has a good natural voice, especially agreeable in its upper register which is notably clear and appealing. It has its rough edges, however, and many of the lower tones are unsubstan-

[Continued on page 22]

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SAN MALO'S NATIONALITY

A Cuban. *N. Y. Tribune.*
Spanish violinist. *N. Y. World.*
South American violinist. *N. Y. American.*
A native of Panama. *N. Y. Evening World.*
A velvety Italian name. *N. Y. Journal.*
Central American violinist. *N. Y. Prensa.*
Cuban violinist. *Brooklyn Eagle.*
Spanish, French, Dutch and South American. *N. Y. Telegram.*



SAN MALO'S RHYTHM

Not once did he lose his rhythm. *Boston Herald.*
Capricious and meaningless variations of rhythm. *Boston Globe.*

SAN MALO'S TEMPO

Too much impetuosity. *N. Y. Journal.*
No attempt to dazzle hearers with mere musical fireworks. *Chr. Sci. Monitor.*
Good musical impulses in the matter of tempo. *N. Y. Evening Post.*
Capricious changes of tempo robbed the piece of all repose. *N. Y. World.*

SAN MALO'S INTERPRETATION

Nothing of importance in his interpretative disclosures. *N. Y. Sun.*
Program called for polish and charm rather than emotional depth. *N. Y. World.*
His playing was notable for emotional fervor. *Boston American.*
Sentimentality prevails in his interpretations. *N. Y. Tribune.*
Sacrifices mere fleetness of finger and bow dexterity to higher service as a medium of interpretation. *N. Y. American.*
In Faure's exquisite Lullaby he made an utter simplicity of musical matter glamorous and eloquent. A player who can so decorate an appealing little melody that it radiates winsome charm and complete artistry need not busy himself with musical furbelows. *Chr. Sci. Monitor.*
A violinist who has not made himself a slave to his temperament, but has made his temperament a slave to himself. *Boston Transcript.*

SAN MALO'S PHRASING

Exceptional elasticity of phrasing. *N. Y. American.*
His phrasing showed independence of thought. *Chr. Sci. Monitor.*
Not a phrase did he turn inelegantly, not one accent did he let fall falsely. *Boston Herald.*

TARTINI'S DEVIL'S TRILL

He played Tartini broadly, slowly, serenely. *Boston Transcript.*
Restraint and dignity were in the playing of Tartini. *N. Y. American.*
Throughout, soft clear tones brought beauty of sound. *Chr. Sci. Monitor.*
His execution of Kreisler's cadenza was remarkably skilful. *Boston Globe.*
His technical resources were no more than adequate in Kreisler's tricky cadenza. *N. Y. World.*
A stirring performance was the formidable cadenza interpolated by Kreisler. *N. Y. Evening World.*
His talent and equipment seemed somewhat superficial in Tartini's sonata, which had not the repose and finish of the classic style. *N. Y. Times.*
The famous trill was begun and completed entirely as a matter of course, rather than as the most difficult period which masters hold up to their pupils as the especial bugbear of the virtuoso. *Boston Transcript.*
His sensuous joy in the music defeats his own ideals, for he is hampered by a delight in effect and a temperamental disregard for cause. *N. Y. Tribune.*

SAN MALO'S TONE

A fairly good tone. *N. Y. Sun.*
Tone sweet and sympathetic. *N. Y. American.*
Tone sweet, smooth and clear. *Boston Herald.*
Tone often of sensuous beauty. *N. Y. Times.*
Taste and tone and veiled quality. *N. Y. Telegram.*
Tone clear pungent and sharply chiseled. *Chr. Sci. Monitor.*
A tone little fitted for survival in the world of music. *Brooklyn Eagle.*
His tone is not large, but its good quality is seldom lost. *N. Y. Evening Post.*
Unusual purity of tone was a notable feature of his playing. *Boston American.*
Throughout the evening he played with excellent tonal quality. *Boston Globe.*
The tones of his instrument achieved dominating prominence. They were full when powerful, sweet when soft, and always agreeably resonant. Never were they acid or bitter. *Boston Transcript.*

SAN MALO'S STYLE

A style lush and highly confectioned. *Brooklyn Eagle.*
Fogginess of style occasionally pierced by a ray of beautiful clear rounded tone. *N. Y. Tribune.*
He possesses stylistic refinement and a persuasively emphasized vein of poetic feeling. *N. Y. American.*
His style is direct and honest, in accord with musical ideas of worth and striving. *Chr. Sci. Monitor.*
In addition to his exceptional talents he has seriousness of purpose. Never does he use technique or luscious tone merely as a means of self-display. *Boston American.*

SAN MALO'S PERFORMANCE

He bows resourcefully. *N. Y. Telegram.*
Unusual talent for his instrument. *Boston Globe.*
Suavity and finish marked his performance. *N. Y. American.*
A gracious though singularly impassive musician. *Boston Transcript.*
Skill in double stops and intricate fingering. *N. Y. Sun.*
I would not be surprised if we heard more of him. *N. Y. Evening Post.*
A large and worth-while field lies open to him. *Chr. Sci. Monitor.*
Certain qualities shone through obvious defects, but they are hopeful ones. *N. Y. Evening Post.*
This young man will challenge the greatest masters of the bow. *Boston American.*

SAN MALO'S TECHNIQUE

Handles bow well. *N. Y. Tribune.*
Unreliable technique. *Brooklyn Eagle.*
Possesses a full technical equipment. *N. Y. American.*
Praiseworthy technical accomplishment. *N. Y. Telegram.*
Performed prodigies of technical skill. *Boston Advertiser.*
Technical equipment respectable and painstaking. *N. Y. Evening World.*
A good player with a tendency to blur at times. *N. Y. Sun.*
An incredibly unpretentious exposition of technique. *Chr. Sci. Monitor.*
He has not mastered the mechanics of violin playing, but he has real fiddle talent. *N. Y. Evening Post.*
He displayed a technique equivalent to that of the very finest artists. *Boston American.*

SAN MALO'S VIRTUOSITY

A virtuoso instinct. *N. Y. Times.*
It was no evening for virtuosity. *N. Y. Tribune.*
Certainly deserves the overworked adjective "virtuoso." *Boston Globe.*

SAN MALO'S AUDIENCE

Enthusiasm was manifest. *N. Y. Tribune.*
Large and cordial audience. *N. Y. Times.*
An unqualified public success. *N. Y. American.*
Audience applauded him heartily. *Boston Herald.*
The big auditorium showed no barren rows. *N. Y. Tribune.*
Large audience dispensed liberal applause. *N. Y. Evening Post.*
A fair sized gathering of friends and admirers. *N. Y. World.*
A large house greeted him with every sign of favor. *N. Y. Telegram.*
He won the audience with the fine quality of his art. *N. Y. American.*
The audience agreed with a man who exclaimed "He's a genius!" *Boston Globe.*
At the end of his program, the listeners had settled into such an agreeable state that they would not budge from the hall. So Mr. San Malo was called upon to play again, again and again, before they reluctantly departed. *Boston Transcript.*

SAN MALO'S MUSICIANSHIP

A gentle and amiable performer. *N. Y. Evening World.*
Violinist of dashing qualities. *N. Y. Journal.*
Better technician than musician. *Boston Globe.*
Showed himself a very good musician indeed. *Boston Herald.*
Stamped himself as a sensitive and serious artist. *N. Y. American.*
Amiable, estimable, sincere and unexciting. *N. Y. Telegram.*
He succeeded in grasping the elegant design of the music as a whole. *N. Y. World.*
He played musically, with an evident and contagious love of what he was doing. *N. Y. Evening Post.*
He is to be reckoned with as one of the great violinists of the day. *Boston Advertiser.*
While not yet in the first flight of violinists, he seems in a fair way of reaching that height. *Boston American.*
His obvious respect for the limitation of the violin is strikingly unusual and correspondingly pleasant. *Chr. Sci. Monitor.*

SAINT SAENS CONCERTO

Serenity enveloped the Saint Saens concerto. *Boston Transcript.*
Saint Saens gave opportunity for greater brilliancy of style. *N. Y. Times.*
True Gallic elegance and piquancy distinguished the concerto. *N. Y. American.*
The showy concluding passage in the slow movement was remarkably skilful. *Boston Globe.*
The quieter sections resulted in gentle melodies and quiet expansiveness. *Chr. Sci. Monitor.*
A feat of technique recognizable by the veriest layman was his playing of the harmonics and the end of the andantino. *Boston Herald.*
The rapidity of the technical passages caused the individual notes to be whisked away before they could be recognized. *N. Y. World.*

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HERTZ PROGRAM HAS FLAVOR OF NOVELTY

Kalinnikoff Symphony Given Fine Reading—Cheers for Kreisler

By Marjory M. Fisher

SAN FRANCISCO, March 5.—Two novelties and a semi-novelty composed the program for the tenth pair of San Francisco Symphony concerts in the Curran Theater. At the beginning and end of each season Alfred Hertz, conductor, offers a goodly supply of novelties. This time he drew from music of the Russian Government and included an Italian transcription of Russian music—to wit:

Symphony No. 1, in G Minor, Kalinnikoff
Concerto for violin and cello in A Minor Brahms
Mischel Piastro and Michel Penha
Oriental Fantasia "Islamey" Balakireff-Casella

The Symphony, printed on the official presses of the Soviet Government, was a joyous thing, filled with an exuberant spirit of adventure and presenting tunes such as might be whistled as a happy adventurer made ready for his journey. The first movement seemed a large canvas; the second, a pastoral of beauty with an effective harp part. The Scherzo was less memorable; the Finale introduced emotional conflict, and showed that the adventurer was not to be downed by tempests encountered *en route*. It was music of literary value and thoroughly enjoyable.

The Concerto was a vehicle for displaying the virtuosity of Mr. Piastro, concertmaster, and the art of Mr. Penha. They gave it an admirable performance.

Casella's orchestral version of Balakireff's piano composition had all the Oriental glamour and spirit of a carnival scene.

Fritz Kreisler was greeted with cheers which lasted for a considerable period when he mounted the platform in the Civic Auditorium to give his only San Francisco recital of the season. Mr. Kreisler gave freely of his best. The program contained the Mozart B Flat Major Sonata, in which honors were shared with Carl Lamson, pianist; the Adagio and Fugue from Bach's G Minor Sonata for violin alone; Corelli's "La Folia"; and short numbers by Tar-

tini, Tchaikovsky, Scott-Kreisler, Debussy, Lehar-Kreisler, and De Falla-Kreisler. At the close, the throng refused to regard the turning out of lights as a sign of dismissal, and continued to applaud until Mr. Kreisler added another of his own numbers. The concert was under the management of Frank Healy.

The ninth popular concert by the San Francisco Symphony was given on the afternoon of Feb. 27 in the Curran Theater, with Leonid Bolontine, second assistant concertmaster, and Michel Penha, solo 'cellist, as soloists. Alfred Hertz conducted the following program:

Overture to "The Magic Flute" Mozart
Concertina for 'cello and strings Ariosti-Elkus
"Aubade" Luigini
Violin Concerto in E Minor Conus
"Schéhérazade" Rimsky-Korsakoff

The 'Cello Concerto had never before been played in San Francisco. Much interest was attached to it because the arranger, Albert Elkus, is a San Franciscan. Mr. Elkus treated the Ariosti study freely when making the arrangement, at the suggestion of May Mukle, and the result is a work of genuine beauty. It was interpreted with Mr. Penha's customary artistry.

Mr. Bolontine was also cordially applauded for his conscientious playing of the Conus work.

Luigini's "Aubade" was the orchestral favorite—the charming number being repeated in response to insistent applause. "Schéhérazade" is another favorite of Mr. Hertz' audiences, and was greeted with the usual enthusiasm, Concertmaster Piastro sharing in the applause for his solo interludes.

The third of the Young People's Symphony Concerts in the Columbia Theater drew the usual number of enthusiastic children, who heard a demonstration of the French and English horns. The program included the second movement of Beethoven's Third Symphony, the "Waltz of the Flowers," from Tchaikovsky's "Nutcracker," Suite; "In the Village" from Ippolitoff-Ivanoff's "Caucasian" Sketches, and the Prelude to "Die Meistersinger." The audience sang "Sweet and Low" to an orchestral accompaniment, and also sang the themes from the "Meistersinger" Prelude. Wheeler Beckett conducted and gave the explanatory comments, as at preceding concerts in this series.

SAN FRANCISCO LIST BRINGS GOOD THINGS

Carl Flesch Makes First Appearance With Gabrilowitsch

By Marjory M. Fisher

SAN FRANCISCO, March 5.—Ossip Gabrilowitsch and Carl Flesch gave a joint recital in Selby Oppenheimer's concert series in the Civic Auditorium. The program contained Brahms' Sonata in D Minor for violin and piano, Beethoven's Piano Sonata in F Minor and a Chopin group. Bach and Handel-Flesch numbers, and the first movement of Paganini's Concerto in D were played by Mr. Flesch, with Edgar Courson at the piano. This was Mr. Flesch's first appearance here, and he created a decidedly favorable impression. Mr. Gabrilowitsch is always admired.

Kathryn Meisle and Allen McQuhae furnished the week's vocal interlude in a joint recital. Miss Meisle was in fine voice. Her Brahms and Schubert numbers were conspicuously beautiful. Other songs were by Gretchaninoff, Charles Stafford, Rachmaninoff, Mary Turner Salter, Samuel Gaines, Mary Calbreath, Solon Alberti. Mr. McQuhae was happiest in his Irish songs. He sang with fine diction in his English numbers. In compositions by Handel, Bemberg, Giordano, Holmès, Martin, Alberti, Haydn Wood, Donizetti, Grouch, Howard Fisher, Protheroe, and in a duet from "Il Trovatore" with Miss Meisle, Mr. McQuhae gave pleasure. Solon Alberti was the accompanist.

The Meisle-McQuhae concert was under the direction of the Elwyn Bureau, which presented Cecilia Hansen in a violin program the following night.

Miss Hansen displayed virtuosity in Goldmark's Concerto, in Saint-Saëns' D Minor Sonata, and in short numbers by Korngold, Rimsky-Korsakoff-Zimbalist, York-Bowen and Wieniawski. The strength and delicacy, plus an impeccable

technic, found in her playing, made her a great favorite.

Compositions by resident composers predominated in the musical program given at the Authors' Breakfast, with which the San Francisco Branch League of American Pen Women ushered in their first Book Fair. Helen Munn Redewill was the music chairman. She presented Zelle Vaissade, soprano, in songs by Wallace Sabin, with the composer at the piano. Miss Vaissade sang delightfully. Cel Rosenblatt, composer and pianist, disclosed distinct gifts in dual rôles, as did Eugene Redewill, composer-violinist. A vocal quartet, composed of Grace Hedge, soprano; Louise Walbert, contralto; Earnest Woodward, tenor, and Dr. F. H. Redewill, bass, gave a spirited reading of a selection from Cadman's "Morning of the Year." Dr. Redewill, flutist, and Francis Carmody, clarinetist, won applause for duets, accompanied by Helen Munn Redewill.

Testimonial Dinner to Walter Damrosch Attended by 200 Guests

A gala testimonial dinner to Walter Damrosch was attended by an assemblage of 200, including members of the New York Symphony and noted guests, at the Hotel Ambassador on the night of March 3. The dinner began after the Symphony's concert. Henry Harkness Flagler, president of the Society, made an address, praising the work of the retiring conductor. George Barrère, first flutist of the orchestra during seventeen years, was toastmaster. He delivered the same address that he had made at a dinner on Mr. Damrosch's twenty-fifth anniversary as conductor. Among the guests were Otto Klemperer and Fritz Busch, guest conductors of the orchestra.

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NEBRASKA APPROVES MASTER CLASS IDEA

Noted Speakers Heard at Convention of State Teachers

By Hazel Gertrude Kinsella

LINCOLN, NEB., March 5.—The Nebraska State Music Teachers' Association, convening here, went on record as favoring continuation of the master class idea in state meetings. The retiring president, Adrian M. Newens, of the University School of Music, Lincoln, and Floyd Robbins of Lincoln, secretary-treasurer, reported a membership of several hundred.

Officers for the coming year were elected as follows: President, Robert Cuscaden of Omaha; vice-president, Mrs. Emily Cleve Gregerson, Omaha; secretary-treasurer, Alice Musselman, Omaha. Omaha was selected as the meeting place for 1928.

Features of the convention were lecture-recitals by visiting master class speakers, Percy Rector Stephens, Hugo Kortschak, Henriot Lévy, and Rudolph Seidel. The meeting was so timed that teachers in attendance were able to attend the piano recital of Harold Bauer, given in the City Auditorium as the closing number of the Great Artists' Course, of which Willard Kimball is local manager. The Kansas City Little Symphony, N. de Rubertis, conductor, gave concerts in St. Paul's Church Auditorium one afternoon and evening, and these were well attended. Another evening was given over to the annual banquet, held in the Cornhusker Hotel.

Stephens Gives Address

Percy Rector Stephens of New York, in conducting master classes for voice teachers, stressed the interest taken during the last ten years in vocal teaching as well as in singing itself. He advocated the use of classical song literature in study, from the very first lesson until the end of training. He also stressed the use of Italian texts, as the Italian language, he said, gave the student fewer vocal formations to negotiate. Much study of foreign languages was recommended, together with the study of ancient and modern literature and history, as a background for vocal endeavor. Many practical examples of effective teaching literature were mentioned and demonstrated.

Hugo Kortschak won his audience from the first of his violin master class lectures, by comparing the teaching activities of seventy years ago, when his father—still teaching violin in Europe at the age of seventy-six—was taught "Ach du Lieber Augustine" by the ear and *memoriter* method, and the expert teaching given even to very young children in these modern times. Mr. Kortschak stressed physical preparatory work in the case of young violin students; and discussed, in minute manner, varied kinds of helpfulness in standard "methods." He charmed a large audience with the beauty of his playing.

Henriot Lévy, of the American Conservatory in Chicago, in addressing the piano master class sessions, gave much time to discussion of fundamentals in practice. All his points were illustrated at the piano.

Rudolph Seidel, formerly of the Minneapolis Symphony, and the new conductor of the newly formed Lincoln Little Symphony, gave an entertaining and illuminating lecture demonstration on "How to Conduct." He used a small orchestra made up of local musicians, and was both witty and practical in his remarks.

Hotels were taxed to care for the visiting guests. Some musicians came from Iowa and Kansas.

Furman University Club Singers Are Southern Champions

GREENVILLE, S. C., March 5.—The Furman University contingent won first place in the first Southern Intercollegiate Glee Club Contest, held at the Greenville Woman's College on Feb. 18. The University of Alabama was awarded honorable mention. The other groups in the competition were the North Carolina State College and the University of Tennessee. The Furman Glee Club is now entitled to represent the South at the National Glee Club Contest, to be held in New York on March 12.

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Glorious voice to which she allies a perfect technique.
—*London Telegraph*.
Unquestionably the foremost coloratura soprano this
country has ever produced.—*New York Globe*.
Flute like purity, ease of production, clear singing
upper notes, facile technique, beauty of tone.—*Chicago
Daily Tribune*.

"To YEATMAN GRIFFITH, the greatest 'Maestro' in all the world—an appreciation from his faithful exponent," Florence Macbeth.



RALPH ERROLLE

Leading Lyric Tenor
Performances with Metropolitan Opera Co.
Philadelphia and Washington Civic Opera Companies
Exceptionally beautiful lyric voice luscious tone
which is always on pitch showed elegance and distinction.—*Chicago Journal*.
Mr. Ralph Errolle as Romeo sang fluently and
expressively. He has a tenor voice of appealing lyric
quality.—*Philadelphia Evening Bulletin*.

"To YEATMAN GRIFFITH, in keen appreciation
of the wonderful changes he has wrought in my voice.
With sincere admiration," Ralph Errolle.



MARGUERITE COBBEY

Prima Donna Coloratura Soprano
Chaplin's Co. of The Barber of Seville
New York Appearances
High tones of such agreeable timbre and so evenly
produced are rare at present. In fact no young coloratura
soprano of such excellence in the ornate items of
opera has recently come before this public.—*New York
Sun*.
An intelligent and well schooled vocalist, good
mastery of coloratura, phrases like a musician.—*New
York Times*.
"To my dear teacher YEATMAN GRIFFITH, 'The
Greatest of Masters,' for whose wonderful principle of
voice production and inspirational guidance I am
profoundly grateful," Marguerite Cobbey.



BERNICE SCHALKER

Prima Donna Contralto
5th Season San Carlo Opera Co.
This contralto has a freshness and warmth of voice
as well as spontaneity of method.—*The Sun, Baltimore*.
Displayed a contralto of rich beauty, sang with
great ease, fine intelligence.—*Dallas Morning News*.
"To YEATMAN GRIFFITH with sincere appreciation
of the splendid work he has done for me."
Gratefully, Bernice Schalker.

MARGUERITE D'ALVAREZ

Prima Donna Contralto
Recitals and Concerts in London
and on tour in this country
A lovely voice like honey being poured from a
bottle.—*London Times*.
A singer of superb and exquisite powers. Her
voice suave and lovely in texture, her miraculous
diction abets with its flawless purity.—*Chicago Daily
Journal*.

"To YEATMAN GRIFFITH, the 'Master of Masters,' in gratitude for his wonderful work for me,"
Marguerite D'Alvarez.



ESTHER DALE

Soprano
Recitals abroad and on tour in this country
Unquestionably one of the most interesting American
singers. Gifted with a lovely soprano voice beautifully
trained.—*Berliner Tageblatt*.
Voice of rich full timbre. She attacks tones with
a deft readiness and sustains them easily.—*Boston
Evening Transcript*.
"To YEATMAN GRIFFITH, who more than all
others deserves the title 'Maestro,'" Esther Dale.



ULYSSES LAPPAS

Leading Dramatic Tenor
Performances in La Scala, Milan, Monte Carlo, Cairo,
Egypt, New York Recitals
His voice is beautiful, full, passionate and smooth,
managed with extreme ease. He is master of all the
subtleties of Bel Canto.—*Continental Weekly, Monte
Carlo*.
Voice is most beautiful. Sang throughout with
control and magnificent fervor.—*New York Globe*.
"To YEATMAN GRIFFITH—Great Master of real
voice production—with deep appreciation," Lappas.



FREDERICK MILLAR

Oratorio and Concert Basso
"Messiah" Boston and Philadelphia
Concerts Apollo Club, Chicago and Minneapolis
A voice of great depth and beauty.—*Boston Globe*.
Sang with flawless vocalism, rich sonorous voice,
perfect enunciation, his skillful vocalization of extremely
taxing music should have been heard and
studied by every aspiring basso.—*Philadelphia Record*.
"To YEATMAN GRIFFITH with sincere and profound
appreciation for the knowledge you have imparted to me in the art of beautiful singing,"
Frederick Millar.



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for 1927

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CLEVELAND PLAYERS SCORE IN NASHVILLE

Local Début of Gigli Heard
with Enthusiasm by
Many People

By Mrs. J. Arthur Wands

NASHVILLE, TENN., March 5.—Of great importance was the pair of concerts given by the Cleveland Orchestra on the afternoon and evening of Feb. 26, in the War Memorial Auditorium. These concerts were presented by the Nashville Symphony Orchestra, as fourth in the 1926-1927 series.

Arthur Shepherd conducted the educational concert given in the afternoon. He offered a beautiful program, and made interesting comments on the numbers. Among all the lovely things heard, a duet between the English horn and the viola, played by Albert Andrand and Carlton Cooley, in Ippolitoff-Ivanoff's "In the Village" stood out clearly.

In the evening, Nikolai Sokoloff conducted. After the Prelude to Act III of "Lohengrin," played in a most spirited manner, the D Minor Symphony of Franck was given an excellent reading. "A Victory Ball" by Schelling made a vivid impression. Mr. Sokoloff received an ovation; and at the close of the program, as the audience refused to go home, he gave two encores.

Under the auspices of the Vanderbilt Alumnae Council, Beniamino Gigli made his first Nashville appearance in Ryman Auditorium, Feb. 18. The large audience which awaited Mr. Gigli was enthusiastic. He exhibited a tenor voice of extraordinary beauty; his full, vibrant top notes, the purity of his tone in softer passages and the smoothness of his phrasing were entrancing. The program contained arias from "L'Africaine," "Martha," "Carmen," "Rigoletto," "Pagliacci," and "Tosca," and two groups of lovely songs, one by his splendid accompanist, Vito Carnevali.

Assisting was John Lewis, pupil of Gaetano S. de Luca, of Ward-Belmont Conservatory. Mr. Lewis has a baritone voice of sympathetic quality and adequate strength, excellently trained, and he successfully performed his part. With Mr. Lewis, Mr. Gigli sang a duet from "La Forza del Destino." Marguerite Shannon played excellent accompaniments for Mr. Lewis.

On Feb. 28, Gertrude Hopkins, harpist, appeared in the auditorium of the Centennial Club, assisted by Dr. Arthur Wright, tenor, and John Lewis, baritone. The concert was presented by the music department of the club, under the chairmanship of Mrs. T. Graham Hall, and was largely attended. Miss Hopkins is a Clarksville girl, who has studied with Gertrude Robinson. Mildred Dilling in New York, and Marcel Grandjany in Paris. Her diversified program exhibited her splendid technic and poetic sense. Dr. Wright has a tenor voice of pleasing quality; he sang Italian and Spanish songs. A pleasing number was a duet from "The Pearl Fishers," sung by Dr. Wright and Mr. Lewis. Marguerite Shannon was the artistic accompanist.

HEAR OLD-TIME MUSIC

Providence Is Visited by Lotta Van Buren, Who Uses Ancient Instruments

PROVIDENCE, R. I., March 5.—Under the auspices of the Clavier Ensemble, of which Mme. Avis Charbonnel is president, Providence music lovers had an opportunity of meeting and hearing Lotta Van Buren of New York in a lecture-recital on old-time keyboard instruments. The date was Feb. 23; the place, Memorial Hall.

Miss Van Buren used half a dozen instruments of an ancient time, notably the octavina, virginal and clavichord. On these she played tender and pensive little tunes of the periods of Henry VIII and Queen Elizabeth. Effective numbers were the Suite in E Minor by Rameau; "The Story of David and Goliath," Johann Kuhnau (1667-1722), and works by Bach. Miss Van Buren gave a short lecture on the various types of instruments, explaining the differences between them.

A concert was given by the University Glee Club, of which Berrick Schloss is conductor. The personnel of the club, numbering 100 or more, is made

up for the most part of graduates of various colleges. This concert was given on Feb. 18 in Memorial Hall before an audience which taxed the capacity of the large auditorium. Jean Bedetti, 'cellist of the Boston symphony, was the soloist, with Arthur Fiedler as his accompanist. Earl P. Perkins was accompanist for the club.

The program contained Beethoven's "Worship of God in Nature," sung with a splendid volume and fine balance of tone. "Eili, Eili," arranged by Hugh F. MacColl of Providence, a member of the club, and "Kol Nidri" were sung with violin obbligato by Mr. Bedetti and were received with great enthusiasm. Music by Elgar, Mosenthal and Gaines was also sung. Mr. Bedetti played solos with compelling charm.

N. BISSELL PETTIS.

People's Concert Given in White Plains

WHITE PLAINS, N. Y., March 5.—A People's Concert given by the *Daily Reporter* at the White Plains High School on Feb. 25 enlisted a quartet of musicians. Obrad Djurin, tenor, sang arias from *Carmen* and *Tosca* and a group of Serbian, Russian and Czech songs. Loris Gratke, violinist, was heard in a group of excellently played works. Ralph Fortner, pianist, was heard in works of Schumann, Chopin and Debussy, given in delightful style. Edna Buttolph was an efficient accompanist.

ROCHESTER FORCES INCREASE PRESTIGE

Attendance at Orchestral Concerts Has Grown
This Year

By Mary Ertz Will

ROCHESTER, N. Y., March 5.—The Philharmonic Orchestra has given its last matinee concert of the season, and the last but one of its evening performances. These events were both held in the Eastman Theater on March 3.

At the conclusion of the matinee, Eugene Goossens, conductor, gave a little talk about the orchestra—what it had achieved this season and what to expect next year. He thanked the public for increasing attendance and appreciation—the attendance being larger this year than ever before—and said that both factors were largely responsible for the improved playing of the orchestra. He promised that next year three special programs would be given—an all-Wagner one, a Tchaikovsky list and a request program.

At this matinee the program embraced the Overture to "The Bartered Bride"; Saint-Saëns' Symphony in C Minor, No. 3, with organ; Bizet's "Children's Games" Suite and excerpts from "Die

Meistersinger." The soloist was George McNabb of the Eastman School of Music faculty, who played Liszt's Piano Concerto in E Flat with clarity and charm.

In the evening, Giovanni Martinelli, tenor, with Marcel Hubert, 'cellist, as assisting artist, attracted an audience that filled the Eastman Theater to capacity. The program included a number of operatic arias, which Mr. Martinelli sang with his customary brilliancy of style and opulence of tone. The accompanists were Salvatore Fucito, for Mr. Martinelli, and Yvonne Hubert for Mr. Hubert. The 'cellist played delightfully, showing both warmth of tone and excellent technic.

Ohio Organist Gives Recital

COLUMBUS, OHIO, March 5.—The Otterbein Music Club of Westerville recently presented Glenn Grant Grabill in an organ recital in the college chapel. Besides being director of music at the Otterbein College at Westerville, Mr. Grabill is well known in Columbus. He directs the music and plays the organ in the First Congregational Church, is organist at the Masonic Temple and at the Elks' Home for the Elks' Chorus.

R. B.

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FREDERICK GUNSTER

NEW YORK RECITAL
Aeolian Hall, Feb. 11, 1927

New York Times:

"Well Known Tenor Sings
Beethoven Work in
Fine Style

"Mr. Gunster sang Beethoven's 'Adelaide' as the central feature of his program, giving it with sincere and unaffected style, communicative appreciation of text and a voice clear and unforced." (By W. B. Chase.)



New York Telegram:

"Mr. Gunster is a sincere and engaging artist. "Unfaltering taste, winning simplicity, excellent musicianship, the candor and unspoiled charm of his singing. "With a single exception, his program, consisting entirely of Lieder, was composed with uncommon taste and sense of high musical values. "It must do for the present to signalize the graceful style and intelligent phrasing that marked the tenor's delivery of the 'Persian Songs'; the careful plan and convincing eloquence of his 'Asra'; the wistful poetry of the 'Princess'; and, most especially, his profound grasp of 'A Swan,' in which, among other things, he carefully observed Grieg's intention by singing the crucial phrase 'Ja da, da sangst du' in sustained fortissimo. We hear few such perceptive interpretations of this splendid song." (By Herbert F. Peyser.)

New York American:

"A large audience greeted Frederick Gunster at his Aeolian Hall evening recital. That tenor's appearances always imply an interesting programme of fine songs, finically prepared and excellently delivered. He is an interpreter of unusual intelligence. He goes to the very core of a song, in meaning and music. Truly an earnest and fastidious artist." (By Leonard Lieblich.)

New York Staats Zeitung:

"The singer's voice is of considerable volume and range, though, in the lower and medium registers there predominates a more baritone character. Here the voice is also of beautiful quality. There was a very pleasing diction to admire. The audience found much pleasure in Mr. Gunster's accomplishments and gave him a very enthusiastic demonstration." (Translation.)

New Yorker Herald:

"Especially impressive was the rendition of Beethoven's 'Adelaide'; but he also proved himself a gifted singer and an intelligent interpreter." (Trans.)

Management RICHARD COPLEY, 10 East 43rd St., New York

New Pittsburgh Orchestra Cancels Two Sunday Events After Ministers' Protest

[Continued from page 1]

Symphony's Statement

been going forward for a year or more to revive Pittsburgh's orchestra. The dissolution of the Symphony Society is believed locally to be an inevitable corollary to the action, much as this would be regretted by local music-lovers. The management states that the players, most of them from theaters, are available only on Sundays.

When the Symphony applied for a permit to give the Sunday concerts, the Allegheny County Sabbath School Association and a group of East End clergymen entered a protest. A second protest was sent a few days later. Dr. James M. McQuilken, of the Carnegie United Presbyterian Church, headed a delegation which went to the office of the Director of Public Safety, James M. Clark. Other members of the delegation, appointed at ministerial meetings earlier in the day, were Dr. Royal N. Jessup, of the United Pittsburgh Baptist Church; N. C. Milliron, Evangelical; Charles C. Cribbs, Presbyterian; J. C. Matteson, Methodist Episcopal; S. O. Yelvington, Free Methodist; F. P. Fisher, Lutheran; J. W. S. Hawley, Methodist Protestant; and J. Sala Leland, secretary for the Lord's Day Alliance.

The delegation stated that the proposed concert "would create a precedent in the county which would work future injury to the morals of the community." They added that "the sabbath observance laws of the State, more than one hundred years old, should be upheld."

Mr. Clark is reported to have announced that the concerts would not be permitted. Later he is said to have reversed this decision. He publicly stated that he had asked an opinion from the City Solicitor, Charles H. Waldschmidt. Before this was given, the officers of the Symphony Society announced that they had withdrawn their application for a permit and had cancelled the concerts, without waiting for a ruling, rather than enter a religious dispute.

The statement issued by the Pittsburgh Symphony Society on March 1 was as follows:

"Because of the opposition of a group of clergymen, the executive board of the Pittsburgh Symphony Society, rather than enter a religious controversy, announces regretfully the cancellation of the concerts which had been arranged for Sunday evenings, March 6 and April 3.

"Sunday was chosen for the concert dates because the orchestra is composed almost entirely of musicians who are employed in the theaters of the city during the afternoons and evenings of the week days, and Sunday is the only day that can be given for this service.

"With the various organ recitals, band concerts in the parks and radio concerts on Sunday, the executive board, in sponsoring this work, felt that a civic symphony orchestra was in no way less desirable than any of these musical efforts, against which no organized protest seems to have been made.

"Besides, it felt that, in sympathy with the Pittsburgh Forward Movement, it was rendering its part in promoting Pittsburgh's cultural progress.

"Practically all larger and many smaller cities in the country have Sunday concerts for their citizens—a symphony orchestra being regarded as an educational and uplifting asset to any community.

"It is to be regretted that unexpected opposition to this laudable undertaking has made such action necessary, especially since the membership in the Society had insured the unqualified success of the project, demonstrating indisputably the enthusiasm of the people of Pittsburgh for Sunday music."

The Pittsburgh Symphony was formed last season among local orchestra players, who have as their aim the restoring of an orchestra to this city, which has been without one since 1910. The first concert was given last year

with Richard Hageman as conductor. The players had financed the concerts themselves up to this time. Sentiment among the general public is said to be strongly for the revival of the orchestra. Last season's concert was well attended, and the prospects for success were bright until the recent controversy.

SAN FRANCISCO MEMORIAL MAY BECOME CIVIC AFFAIR

Nearly \$2,000,000 on Hand as Result of Subscription—\$4,000,000 Needed to Complete Buildings as Planned

SAN FRANCISCO, March 5.—San Francisco's war memorial buildings, including the opera house for which ground was broken on Nov. 11 last, may become a civic project. Nearly \$2,000,000 are on hand as the result of public subscription. Four millions more will be needed to complete the buildings as planned, and voters of the city are to be asked to pass a bond issue of \$4,000,000 for this purpose. Such is the outcome of a meeting of civic leaders, war memorial officials, and the board of supervisors held in the mayor's office on Feb. 24.

John S. Drum, chairman of the War Memorial Trustees, stated that rather than put up an unworthy building with inadequate funds, the trustees would make the city a present of the funds now on hand and turn the whole project over to municipal control, leaving the city to complete the memorial.

The trustees have worked for more than four years and have acquired two blocks of property on Van Ness Avenue, immediately opposite the City Hall. It is reported they possess complete architectural plans. The present problem is how best to begin construction.

In the meantime, a discussion started by the Commonwealth Club as to the most desirable size for the opera house continues. The Musicians' Club has gone on record as favoring a maximum seating capacity of 3000.

MARJORY M. FISHER.

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FEDERATION RECEIVES 874 MANUSCRIPTS IN CONTEST

Widespread Response Follows Offer of \$500 Prize for Musical Setting of Hymn, "America, the Beautiful"

Mrs. William Arms Fisher, national chairman of the Past Presidents' Assembly of the National Federation of Music Clubs, announces that 874 manuscripts have been received in the \$500 prize contest for the best setting of the hymn, "America, the Beautiful" by Katharine Lee Bates. The contest, which closed on March 1, aroused widespread interest, and manuscripts were submitted from every State in the Union, Alaska, the Hawaiian Islands, England and France.

The judges who are to decide upon the merits of the settings are Frank Damrosch, Frederick S. Converse, Peter C. Lutkin and Felix Borowski. Announcement of the award will be made during the biennial convention of the National Federation in Chicago, on Thursday evening, April 21, at the banquet of the Past Presidents' Assembly, and the successful composition will be sung there for the first time.

The fund for the prize and the expenses of the contest is being donated by the wives of the governors. Those who have already contributed are Mrs. Alvan T. Fuller of Massachusetts, Mrs. Bibb Graves of Alabama, Mrs. Albert E. Ritchey of Maryland and Mrs. Sam Baker of Missouri.

Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs; Mrs. John G. Sherman, president of the General Federation of Women's Clubs; Carl C. Price, president of the National Hymn Society of New York, and the governors' wives constitute an honorary advisory committee for the usage and adoption of the prospective melody.

HONOLULU.—Jeanne de Mare, who is visiting Honolulu on her way to the Orient, has completed a series of lecture recitals on modern music, at the home of Mr. and Mrs. Walter F. Dillingham.

YOUTH PLUS GENIUS—INVINCIBLE COMBINATION GILBERT ROSS

AMERICAN VIOLINIST

ACCLAIMED in BOSTON and NEW YORK

Recital Jordan Hall, Boston, Jan. 18, 1927

BOSTON HERALD

"A SOUND MUSICIAN, no doubt about it, and ONE OF TASTE AND REFINEMENT. He showed himself sensitive to the individual line of Brahms' melody; freely he let it sing—best of all the adagio—with very beautiful tone. He showed the strongest indications of imagination and characterizing power . . . though very young, he has achieved much—thorough musicianship, fine taste, and an excellent technique that includes STRONG AND SWEET TONE . . . WELL EQUIPPED."

BOSTON POST

"Musician first and virtuoso second. And MR. ROSS PLAYED AS A MUSICIAN. He is no long-haired pseudo-Paganini, reveling in lush tones and tricky harmonics for their own sake. Rather, he PLAYS AS ONE WHO WOULD PUT HIS GIFTS AT THE SERVICE OF THE COMPOSER, not as one who would put the composer at the service of his gifts. His performance of Brahms' Adagio wanted nothing in DEPTH OF EXPRESSION, while it gained at his

hands a CERTAIN SPIRITUAL QUALITY that altogether became it. Mr. Ross showed that his tone and technique both could serve a variety of ends."

BOSTON AMERICAN

"Refreshing list of pieces was rendered by a PERFORMER OF GOOD SCHOOLING and ample technical proficiency."

BOSTON TRANSCRIPT

"HIS TONE IS EXCELLENT, free from all suggestions of scratch or mechanical imperfection. Technique, both of the left hand with fingers on fingerboard and of the right hand and arm with bow, also shows no faults. With these little pieces (Spalding's 'Etchings'), Mr. Ross was entirely in the vein. Sharply he characterized them. Mood after mood he, following the lead of Mr. Spalding, understandingly defined."

CHRISTIAN SCIENCE MONITOR

"Mr. Ross presents MANY UNUSUAL FEATURES IN HIS STYLE. His playing is

neither of the coolly intellectual variety nor yet of the warmly emotional brand. Between the two it finds an individual ground . . . with phrasing, there exists full-blown ardors and a chiseled precision. . . . Varied facets of musicianship reside in Mr. Ross' playing."

BOSTON GLOBE

"Mr. Ross' program last night showed that he is a good musician. . . . NOT SINCE ONE FIRST HEARD ALBERT SPALDING SOME YEARS AGO HAS ONE DISCOVERED SO ADMIRABLE AN AMERICAN VIOLINIST AS GILBERT ROSS. Like Mr. Spalding, Mr. Ross is, in fact, a violinist so good that one need not be a patriot to admire him. His Brahms had SPIRIT AND TENDERNES without doing violence to the text of the music. He felt and made his hearers feel the full dramatic surge of Chausson's 'Poeme.' Mr. Spalding's ingratiating set of pieces gained luster at his hands. . . . Mr. Ross' TONE IS CLEAR, PURE, MUSICAL, NEVER FORCED, NEVER SPREAD IN QUALITY."

Soloist, Boston Symphony Orchestra, Jan. 23, 1927

BOSTON POST

"Mr. Ross, as he proved in his Boston recital of last week, IS MUSICIAN RATHER THAN VIRTUOSO. He gave yet further proof of this distinction yesterday."

BOSTON HERALD

"Mr. Ross gave a very serious interpretation of the concerto . . . VERY ABLE."

BOSTON GLOBE

"Gilbert Ross, ADMIRABLE YOUNG AMERICAN VIOLINIST, made a highly auspicious Boston debut."

CHRISTIAN SCIENCE MONITOR

"HIS TONE IS SMOOTH AND ALMOST FLAWLESS. His work on the E string compels admiration. Few young violinists attain the technical proficiency possessed by Mr. Ross."

BOSTON TRANSCRIPT

"In normal, romantic legato passages his COLOR IS WARM AND HAS MUCH OF THE HEART. . . . Mr. Ross applying himself with much ardor and unsubsiding enthusiasm, brought work to a high level."

NEW YORK SUN

"Gilbert Ross gave an enjoyable recital in Aeolian Hall Saturday night. . . . Especially evident was Mr. Ross' sincere, high spirited understanding of his program. He played impetuously at times, but the FIRE AND VIGOR OF HIS WORK WERE DISCIPLINED BY AN ACUTE APPRECIATION FOR FINE

PHRASING AND POETIC DETAIL. There was much distinction and style evident throughout his recital. Mr. Ross was much applauded by his audience and deservedly so."

NEW YORK TIMES

"Mr. Ross' VIVID PERSONALITY WAS RE-

FLECTED IN HIS MANNER OF PLAYING. Impetuous and vigorous, he excelled in the allegro and presto agitato movements of the Brahms sonata. They had the vitality of youth, the eager freshness of early maturity. . . . They were played with verve and elan. The recalls resulted in a much applauded encore . . . highly sensitized

and reflected the intentions of the composer."

NEW YORK HERALD TRIBUNE

"Mr. Ross showed MARKED TECHNICAL SKILL AND DEXTERITY, while his TONE WAS OF AMPLE VOLUME, FIRM, AND CLEAR IN QUALITY . . ."



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Capacity Audiences Indorse Civic Opera Company of Seattle in Inaugural Series

Resident Singers Are Assisted by Guest Artists in Successful Presentations of Standard Works—Four Operas Sung in Association's First Week—Concerts Bring Diversified Types of Performances

SEATTLE, March 5.—The Civic Opera Association of Seattle made an auspicious début in its first week of grand opera, Feb. 14 to 19, in the Metropolitan Theater, singing "Faust," "Carmen," "Il Trovatore" and "Martha" to capacity audiences, under the able direction of Graham Morgan. The presence of guest artists gave stimulus both to local singers and to patrons of the company. These visiting stars were Lucy Gates, Riccardo Martin, Herbert Gould, Ernest Davis, and Myrtle Claire Donnelly.

Miss Gates sang *Marguerite* in "Faust," and colorfully interpreted the title rôle of "Carmen." Mr. Martin brought his mature gifts to the rôle of *Don José*. Mr. Gould as *Méphistophélès*, *Plunkett*, *Ferrando* and *Escamillo*, proved versatile as a singer and an actor, delineating such contrasting parts with robust voice and dramatic skill. Mr. Davis gave convincing characterizations of the tenor leads in "Faust," "Il Trovatore" and "Martha," showing fine vocal and histrionic powers. Miss Donnelly revealed a clear and beautiful soprano voice as *Harriet* in "Martha," and as *Marguerite* in "Faust."

Principals who are residents of the city distinguished themselves by their excellent voices and their ability to give their rôles expressive interpretations. Among them were Elgia Dawley, Florence Beeler, Esther Pearce, Agnes Swenson, Minerva Russell, Dan O'Brien, Nathan Stewart, G. Donald Gray, and W. Doyle Watt. Less conspicuous parts were sung by Peggy Kremer Dibble,

Miriam Pretlow, Uetta Kessler, Esther Anderson, Frances Ruehle, Herbert Bartlett, Alfred Green, Marvin Gaukel, Luther Owens, Alexander Campbell, Andrew Skrevanic, and Chad Bridges.

A large chorus, ballet and orchestra supplemented the work of the principals in a very substantial manner. Stage appurtenances were thoroughly artistic and appropriate. Mr. Morgan conducted with authority throughout the week. Montgomery Lynch acted as producer. Mrs. I. M. Conkling was organization and business director; Charles Rohrbacher, office manager; Mrs. L. F. Brockman, costumer, and Evan E. Scott, dramatic and art director.

Recitalists Are Welcomed

Ossip Gabrilowitsch, pianist, appeared in the Ladies' Musical Club course at the Metropolitan Theater, under the Northwest management of Steers and Coman. Mr. Gabrilowitsch's reception was of the most enthusiastic type. His program contained the Beethoven Sonata in F Minor, Op. 57, and numbers by Chopin, Handel, J. S. Bach, K. P. E. Bach, Haydn, Ravel and Debussy.

The Olympic Morning Musicales presented Josephine Lucchese, coloratura soprano, in the Olympic Hotel. Miss Lucchese was charming in her well built program. Cecilia Augspurger Schultz manages the series.

Pietro Yon, organist, dedicated the new memorial sanctuary organ in St. James' Cathedral with an auspicious concert. He was assisted by the Amphion Society, Graham Morgan, director, and by the Cathedral Choir, led by Dr. Franklin Sawyer Palmer. Mr.

Yon's appearance attracted a large retinue of organists.

The Cornish School presented the new head of its vocal department, Franklin Riker, tenor, in recital at the school auditorium. Myron Jacobson was at the piano. The uniform excellence of the Cornish faculty, as expressed in its other departments, is equalled by the musicianly attributes of Mr. Riker in the vocal field.

A Canadian contralto, May Taylor, gave a song recital at the Women's Century Club, proving an agreeable artist to the many music patrons assembled there. E. Glenn Morgan, violinist, and Mary Kilpatrick, pianist, assisted.

The Dunning System of Improved Music Study made its entrance in Seattle, in normal work, with the advent of Kate Dell Marden of Portland. Mrs. Marden is conductor of the Dunning School in the Oregon metropolis, and visited Seattle to direct normal classes.

At the final concert of the winter series given by the Spargur String Quartet, Claude Madden's Quartet was an attractive number. Schubert's Quartet in D Minor, and an extra group, were also given.

Marguerite Melville Liszniewska, pianist and lecturer, conducted a master class in piano technic at the Y. W. C. A., under the local management of Marie Gashweiler.

The Washington Federation of Music Clubs sponsored the second young artists' recital in the Frederick and Nelson Auditorium. Arline McDonough Westcott arranged the program.

The Seattle Music Teachers' Association met in the studios of James Hamilton Howe to discuss the coming State convention. Boyd Wells, president of the State association, spoke; and Clifford W. Kantner, program committee chairman, outlined the tentative program.

The cantata, "The Cross of Fire," by Max Bruch, was given by the Seattle Oratorio Society, J. W. Bixel, conductor, in the First Swedish Baptist Church. Soloists were Mrs. Percy J. Starke, W. E. Cochran, and John Moran, bass. Accompanists were Mabel M. Hughes and Helen N. Congdon.

La Bohème Music Club gave a program of American patriotic music at the home of Mrs. Eugene Walling. Soloists were Dorothy Winans, Mrs. Harry Cone, Jean

First Western Unit of Associated Glee Clubs Is Founded

STOCKTON, CAL., March 5.—The first western unit of the Associated Glee Clubs of America has been organized in California. Under the direction of Frank Thornton Smith, the chorus will make its initial bow in concert here on April 23, under the auspices of the Second District of Rotary International. Lambert Murphy has been engaged as soloist. The participating glee clubs, totaling 275 voices, are: the Modesto Male Chorus, the San Francisco Elks Club, the McNeil Club of Sacramento, and the Stockton Elks Male Club.

Wolfenden, Violet McKay Ball. Mrs. Roderick Dunbar and Mrs. Floyd Oles accompanied. DAVID SCHEETZ CRAIG.

Caruso's Widow Asks Court for Funds from Daughter Gloria's Income

TRENTON, N. J., March 4.—Mrs. Dorothy Caruso Ingram, widow of the great tenor, made application in the Court of Chancery here for authority to divert funds from her daughter Gloria's income. The hearing was held on Feb. 25 before Chancellor Walker. Mrs. Ingram said that her seven-year-old daughter had an income of about \$40,000 a year, derived from royalties on Caruso's phonograph records, and that her own was only about \$10,000 annually, a sum not enough for her needs. Martin W. Bergen, representing the daughter's case, opposed this motion and asked for an accounting. The court ordered the submission of briefs by both sides.

Iowa College Orchestra Plays

CEDAR FALLS, IOWA, March 5.—The orchestral department of the Iowa State Teachers' College gave a concert in the auditorium on Feb. 20, under the direction of Ednah Hopkins.

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ORPHEUS CLUB, CINCINNATI,
FEBRUARY 17th

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WELSH CHORAL SOCIETY, CHICAGO,
FEBRUARY 18th

CHICAGO NEWS:

"His singing of two arias by Handel was exemplary in the art of oratorio singing."

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NEW YORK, MARCH 12, 1927

EDWARD MACDOWELL

AS a part of the "Children's Crusade" sponsored by the National Federation of Music Clubs for the purpose of completing the endowment fund for the maintenance of the MacDowell Colony at Peterboro, Edward MacDowell Week has been observed these last seven days throughout the United States. The memory of the American composer has been honored in schoolrooms and in concert halls, and the young people of the land have paid homage to his name.

The nineteen years that have elapsed since the death of Edward Alexander MacDowell have been filled with momentous changes in music; rebels have been active and dynasties have been shaken; atonality and polytonality have reared their heads, arousing discord and controversy. But amid all the turmoil, MacDowell's status has been unaffected, and he still stands as our first distinguished native composer, while his works have lost no whit of their intrinsic value.

Not only was MacDowell the first American composer to win European recognition, but he was also the first to write in a style so individual that the idiom of his mature works cannot be mistaken for that of any other tonal poet. He had a musical personality as distinct and clearly defined as those of Schumann, Grieg or Sibelius. Pre-eminently romantic in temperament and artistic in instinct, he wrote with a poetic fervor that imparted enduring vitality to his compositions.

Endowed with both fantasy and logic, he wrote music that is adroit in thematic invention, finely proportioned in symmetrical form, and unified in development. He had an unerring feeling for mood, and sedulously avoided any irrelevant elements that would disturb emotional consistency. His harmonic scheme was often bold for its day, but was always restrained within the canons of beauty. In all his writing there is nothing to offend the aesthetic sense. The poetic power and beauty of his best works, such as the Keltic Sonata, show that his untimely death deprived us of a richly creative composer.

Those who knew him personally agree in their estimates of his nobility and kindliness of character. Upton Sinclair, who was a student in his classes in Columbia University, has recorded his impressions: "He was a friend of every freedom, and of every beautiful and generous impulse. He hated pretense and formalism and all things which repress the free creative spirit. His personality was, to me, as a bit of radium, which continues to give out energy, and yet is undiminished and imperishable. He was a vital artist, and one does not meet so many in one lifetime."

MUSICAL SPEECH

PROPOS of a recent performance in London of Arthur Bliss' new work, "Hymn to Apollo," Ernest Newman expressed regret that the program note did not give the exact quotation from Plato attached to the score, and declared that if it had been given, the auditors would have been better able to understand the music. He then proceeded: "The catchword that music is merely music has been worked for all it is worth by a certain school during the last few years, and it has not taken us long to discover how little it is worth. Only the most superficial of aesthetic theorists could imagine that there is a psychological entity called 'music' that exists in a watertight and other faculty-tight compartment of its own."

Mr. Newman is right in contending that the musical faculty is not completely separated from the other faculties, but he overlooks the fact that musical speech is quite different from verbal speech. The latter deals primarily with material matters and is only approximately effective in expressing emotional and spiritual qualities. Musical speech, on the contrary, is immediately emotional and spiritual in its expression, and is least effective in dealing with concrete objects. The two languages, verbal and tonal, operate on different planes, and only occasionally impinge one upon the other.

ANN ARBOR FESTIVAL

FROM the School of Music of the University of Michigan comes the announcement of the thirty-fourth annual May Festival in Ann Arbor. During the four days from May 18 to 21, inclusive, six concerts will be given. The principal works in preparation are Beethoven's "Missa Solemnis" and Seventh Symphony, "Carmen" in concert form, two movements from Gustav Holst's "Choral Symphony," Dvorak's Second Symphony, Deems Taylor's "Through the Looking Glass" and Ernest Hutcheson's Fantasy for two pianos and orchestra.

The musical organizations which will participate are the Chicago Symphony Orchestra, under the direction of Frederick Stock; the University Choral Union of 300 voices, Earl V. Moore, conductor; and the Children's Festival Chorus of 400 voices, Joseph E. Maddy, conductor. The soloists engaged are Ernestine Schumann-Heink, Rosa Ponselle, Sophie Braslau, Arthur Hackett, Lawrence Tibbett, Lea Luboshutz, Ernest Hutcheson, Betsy Lane Shepherd, Elsie Baker, William Simmons, Lois Johnston, Armand Tokatyan and James Wolfe.

The Ann Arbor festival has long since taken its assured place as one of the important annual events in the United States. Its rank has been attained through the high standard of the programs, the competence of the organizations employed and the choice of assisting artists. In addition to the actual accomplishments of more than three decades, the festival has a peculiar significance. It has stood, and still stands, as a demonstration of the fact that American universities are not occupied exclusively with the academic aspects of music, but are actively furthering, through direct contact with the public, the development of musical appreciation.

Personalities



Open Air Audition with Mother as Critic

Catherine Wade-Smith, launched upon her professional career with the winning of the National Federation of Music Clubs' violin prize in 1925, revisited her home in Bellingham, Wash., this winter, on her Western tour, and found the weather so mild that she could give an outdoor recital for her mother before going to Vancouver for a concert appearance. Miss Wade-Smith will be heard as soloist at the opening of the new Mount Baker Lodge on June 15, when Lois Wilson, who played in "The Covered Wagon," will share honors at the ceremony.

Kreutzer—A reception for Leonid Kreutzer, pianist, was given at the Settlement Music School of Philadelphia recently. Following the reception Mr. Kreutzer played several numbers, including works of Galuppi, Chopin and Bach, as well as the Brahms sonata in G Major, with Michael Press.

Levenson—Of late, Boris Levenson, New York composer-pianist, has been chiefly occupied by "joining." That is to say, he has just recently joined the Bohemians and joined the United States. Or, clearer still, he was duly elected to the New York Musicians' Club and has just become an American citizen.

Mrs. Kreisler—A notable distinction has been bestowed on Mrs. Fritz Kreisler in the Golden Cross of Honor of the Austrian Republic. This was presented to the violinist's wife by Dr. Frederick Fischerauer, Austrian Consul-General in New York, at a luncheon in her honor at the Ritz-Carlton. The President of Austria bestowed the medal on Mrs. Kreisler in recognition of her work in organizing relief for suffering Viennese children.

Thursby—A birthday party in honor of Emma Thursby, American soprano, whose notable career in opera and concert is remembered, was a recent event at the singer's New York residence in Gramercy Park. The reception was attended by a number of noted folk in musical and social circles. Miss Thursby has a large and devoted following of famous folk in music who were her former pupils.

Williams—It was the quality of Irene Williams' voice that prompted W. Attmore Robinson of Philadelphia to give the American premiere of Korngold's opera, "Der Ring des Polykrates," recently. Mr. Robinson is vice-president of the Civic Opera Association of that city. He had heard the performance of the work in Germany, when Maria Ivogün sang the rôle of Laura, and he decided that Miss Williams would be ideally fitted to it.

Salmond—Felix Salmond, English 'cellist, has recently given utterance to advice that might be of great help to the 'cello world. Says Mr. Salmond: "One reason why the 'cello has not been held in higher esteem is because there have been so few good players. And there have been few good players because there have been so few good teachers. More than any other instrument, the 'cello needs a good teacher. Generally speaking, it is played less well than any other instrument. Four out of five 'cellists are wrong in the fundamentals of their art. In the early stages of study, too much importance is usually attached to the left hand."

Point and Counterpoint

By Cantus Firmus, Jr.

Seasonal Forbearances

THE approach of the Lenten season is one which often gives chills to the impresario. To be sure, as the etiquette books used to specify, opera is one of the permissible amusements at that time. Why this should be remains a mystery, especially with the goings-on included in some of these musical concoctions! "Parsifal" excepted—and even that lengthy sacrament side-steps into primrosy paths in the second act—the repertoire hardly offers much devotional exercise.

"Don Quichotte" might be counted in, on the grounds that eminent zany used to devote one day's menu to "griefs and groans."

And there—bless us!—is "Fidelio." It seems to have flourished but briefly this season on Broadway, but it does uphold with strenuous musical accompaniments that part of the Prayer Book relating to "cherish and obey."

A brilliant idea for a Lenten operatic program would be one assembled of the various churchly episodes from Verdi to Puccini.

Thus one could sit pop-eyed during some three hours while there unwound the Easter chorus from "Cavalleria," the Convent Scene from "Trovatore," the monastery episode from "Forza del Destino," the procession from "Jewels of the Madonna" and the finale from Act I of "Tosca"—with *Scarpia's* mutterings deleted.

After this, one would be ready for heavenly spheres!

At any rate, we are in for the annual open season on "The Palms."

In Character

ONE French composer, meeting another, chanced to speak of one of their dear confrères. It was remarked that he was spending a vacation at one of the *plages*, or watering places.

"Ah, yes," sighed his affectionate brother creator. "X—is ever a plagiarist!"

By Request

BOOK-DEALER (to singer): "I am delivering to you Melba's book, 'How to Sing.'"

Artist (in protest): "But I didn't order it!"

Book-dealer: "Yes, but your friends did!"

—Melbourne Table Talk.

Seeks More Color

MODERN Composer's Friend: "Is it true that you are going to introduce three locomotive whistles as in-

struments in the orchestra for your new symphonic poem?"

Composer: "No. I find them so colorless in *timbre* that they are quite indistinct."

* * *

A Nature Piece

By Aletha M. Bonner

I WANDERED today to the hills,
Maggie,
Out Where the West Begins,
And I heard one chord of music,
Like the sound of a great Amen.
"Listen to the Mocking Bird!"
Cried John Anderson, My Jo,
"Singing Just a song at twilight,
When the lights are low."
And Kathleen Mavourneen replied,
"When the Swallows Homeward Fly,
I List the Trill of Golden Notes
Comin' Thro' the Rye."
Then bonnie Annie Laurie
Was softly heard to say:
"Way down upon the Suwanee River,
One Fine Day,
When walking down a Long, Long Trail
With Robin Adair,
He said to me: 'Hark! Hark! the
Lark—
There's Music in the Air.'"

* * *

Liquid Measure

TEACHER of music: "What is the name for four people singing together?"

Youthful pupil: "A quartet."

Teacher: "Right. And what do we call it when two are singing?"

Y. P. (after thought): "A pint-et."

* * *

Popular Press

FIRST SINGER: "When I gave my recital the audience stormed the box-office."

Second Singer (sweetly): "And did they all get their money back?"

* * *

A CORRESPONDENT rises to ask if mixtures on an organ mean that the organist gets mixed up. Sometimes.

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

The Reel

Question Box Editor:

What is the origin of the "reel"? T. D.

Richmond, Va., Feb. 22, 1927.

The word comes from the Anglo-Saxon, "hreol" connected with the Suio-Gothic, "rulla" meaning "to whirl." The dance is probably of Celtic or early British origin, though the dance itself resembles the Norwegian "hallung." In its various forms it is performed by two, three or more couples.

* * *

Russian Piano Pieces

Question Box Editor:

Please list a few piano numbers by Russian composers, something not frequently played.

FLORENCE FARR.

Akron, Ohio, Feb. 26, 1927.

"Miniature Pieces," Kopyloff; "Clair

de Lune," Stcherbatcheff; "L'Oiseau Voltige," Terestchenko; "Bal Masqué," Koptiaeff; "Melonique Sketches" Rebikoff.

* * *

The Scherzo

Question Box Editor:

What is the exact significance of "scherzo" as applied to music and what is the correct pronunciation of the word? Y. G. F.

Pasadena, Cal., Feb. 24, 1927.

"Scherzo" literally means "a joke" but musically applied it means a piece of light and gay character. The word is pronounced "skairtzoh."

* * *

How to Pronounce Them

Question Box Editor:

Will you please give me the correct pronunciation of the following operas and artists: 1. "L'Amore dei Tre Re"; 2. "Turandot"; 3. "Gianni Schicchi";

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4. "La Forza del Destino"; 5. Claudia Muzio; 6. Schipa; 7. Fleta; 8. Armand Tokatyan; 9. Vincenzo Bellezza?

M. D. MYERS.

Marshallville, Ga., March 5, 1927.

1. "Lah-moh-ray (accent on second syllable) day-ee Tray Ray"; 2. "Too-rann-doh" (accent on second syllable); 3. "Jann-ee (accent on first syllable) Skee-kee" (accent on first syllable); 4. "Lah Fort-zah (accent on first syllable) dell Dess-tee-noh" (accent on second syllable); 5. Clow-dee-ah (first syllable accented and rhyming with "cow") Moo-tsee-oh (accent on first syllable); 6. Skee-puh; 7. Flay-tuh; 8. Arr-mannnd Toh-katt-yann (accent on second syllable); 9. Vinn-tchen-tsoh (accent on second syllable) Bell-lett-suh (accent on second syllable).

* * *

"Ein Ton"

Question Box Editor:

Can you tell me the name of a song I once heard which is entirely upon one note, with the tune in the accompaniment? "CAROLA."

Tacoma, Wash., March 2, 1927.

You probably mean "Ein Ton" of Cornelius.

* * *

The "Lessons"

Question Box Editor:

Were Scarlatti's "Lessons for the Harpsichord" intended as educational pieces? H. T. R.

Cumberland, Md., March 4, 1927.

Not altogether. During the seven-

teenth and eighteenth centuries, the term "lesson" was used of the separate pieces making up a suite. These were, however, generally illustrative of various styles of harpsichord playing and were often arranged in order of difficulty.

* * *

"Mignon" at the Metropolitan

Question Box Editor:

Who was the first Mignon at the Metropolitan, and who sang the rôle at its last previous hearing there?

HILBERT WATKINS.

New York City, March 6, 1927.

Christine Nilsson, who created the rôle at the world premiere of the opera, sang it at the Metropolitan during the first season of that house, 1883-1884. Geraldine Farrar sang it at the revival about twenty years ago.

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New York's Week of Concerts and Recitals

[Continued from page 11]

tial. But she proved a sympathetic interpreter, especially of the ballad type of song, and a friendly audience rewarded her with generous applause. Gregory Ashman played the accompaniments. E. M. F.

William Burt in Recital

William Burt, tenor, who, according to report, has had operatic experience abroad, gave a recital Wednesday evening, March 2, in the Town Hall. He listed four arias on his program—"O Paradiso!" from "L'Africana," "E lucevan le Stelle," from "Tosca," "Wohin seid ihr entschwinden" from "Eugen Onegin," and the Prize Song from "Meistersinger." He sang a group of lieder—Paul Haeussler's "Du bist wie eine Blume," Grieg's "Ich Liebe Dich," and Hugo Wolf's "Verschwiegene Liebe" and Heinweh—and two groups in English representing Wintter Watts, Rachmaninoff, Hageman, Edwin Schneider, Arthur Whiting, Fay Foster, Haeussler, Julia Greig Wells and A. Walter Kramer.

Mr. Burt has a sympathetic voice that manages to be agreeable in spite of very definite limitations. He does not always use it wisely. Many tones, especially in his upper register, were dry and constricted. His interpretations for the most part bordered perilously close on the sentimental. But the audience seemed to find him satisfactory and gave generously of its applause. Paul Haeussler, represented twice as a composer, played his accompaniments. E. A.

Gisella Neu, Violinist

Persons who attended the Town Hall violin recital of Gisella Neu on the evening of Feb. 3, and remained to the end of that event, could hardly have left the auditorium until the wee hours of the morning, for close onto an hour was allowed to elapse between the scheduled starting time and the moment of actual commencement. A "request program," said list having been compiled from suggestions submitted by the public, was played by Miss Neu, beginning at nine-

thirty. It included Corelli's "La Follia" variations, the Lalo "Symphonie Espagnole," shorter pieces of Bach, Fracauer-Kreisler, Beethoven, Brahms, the "Baal Shem" of Bloch and the Polonaise in D of Wieniawski. Joseph Bonime was the accompanist. D. S. L.

Mr. Horszowski's Third

Mieczyslaw Horszowski gave his third Aeolian Hall piano recital of the season on the evening of Feb. 3, being received by a cordial following. Three large works made up the program—the Prelude, Chorale and Fugue of Franck, played instead of the Prelude, Aria and Finale by the same composer, which had been previously announced, the Third Sonata of Szymanowski, and Moussorgsky's "Tableau d'une Exposition." Though not announced as a premiere, the Szymanowski, which Mr. Horszowski performed with the aid of a score, was certainly unfamiliar. It is in Szymanowski's recognized idiom, with reminiscences of Chopin and Skryabin. The movements, played without pause, are similar in method, mood, and often in figures employed, so that a certain monotony was inescapable. For this circumstance, however, no blame can be attached to Mr. Horszowski, who gave it an excellent, comprehensive performance. He was not at all times convincing in the Franck work, though his keyboard sense in it was no less pronounced. The most pleasurable part of the recital was the Moussorgsky impressions, in the playing of which Mr. Horszowski distinguished himself in every way. W. S.

Maxim Schapiro's Début

An uncommonly gifted pianist, Maxim Schapiro of Vienna, was introduced to the American public in an Aeolian Hall recital, the evening of Feb. 4. Mr. Schapiro very near the outset of his recital began to do artistic things, which set him apart from the usual run of débutants. There was an air of experiment about his delivery of two Bach-Busoni Choral Preludes, but the Beethoven C Minor Variations found him

confident and concentratedly certain of his effects. He built each variation with careful regard for its particular character, and succeeding as well as possible in avoiding the flatness which eventually overtakes this work, be the performer who he may. Chopin's B Flat Minor Sonata, which this season is exhausting the statisticians, fared well by Mr. Schapiro, who made a special success of that eerie finale which has been likened to "wind over the graves." Pieces by Medtner and Rachmaninoff, pleasant ones mostly, completed a list which was encored. W. S.

Louise Arnoux Heard

A delightful recital of Parisian flavor was given by Louise Arnoux, mezzo-soprano, in Aeolian Hall on Saturday afternoon, March 5. Miss Arnoux prefaced her songs with explanatory remarks which aided the amiable informality of the event. The program was predominately French, with a brief excursion into English and Russian. The most pleasurable moments of the afternoon were experienced during a group of "Chansons Bressanes," sung by Miss Arnoux in costume and with charming naïveté. The flute obbligato of Meredith Willson in this group were appropriate, and skillfully done. Miss Arnoux revealed her delicate, refined taste to excellent advantage in a group of Ravel numbers, the concluding "Rondo" earning her enthusiastic approval. A song by Richard Hageman, "May Night," proved worthy and won applause for that gentleman, who was the accompanist. There were also works of Duparc, Pierné, Franck, Saint-Saëns, Chabrier, Poldowski and Carpenter. W. S.

Koss-Healy Recital

Two singers heard last November when they were presented, among others, in a pupils' recital, sang again Saturday evening, March 5, in a joint recital in Aeolian Hall. They were Etta Koss, soprano, and David V. Healy, bass. Both these singers gave a decidedly better account of themselves than at the previous hearing. Miss Koss showed a distinct forward step since her initial appearance, and although her singing of the aria of Micaela from "Carmen" was of a pleasing lyric quality, the audience seemed to prefer her semi-popular pieces such as Hamblen's "Roses of Memory" and Wakefield's "No Sir!" Mr. Healy exhibited a thorough control and understanding of his powerful bass voice. He achieved a wide variety of tonal effects and demonstrated that his low tones were as pleasing as they were resonant. Opening the program with Pinsuti's "Bedouin Love Song," he continued with several operatic excerpts and ended by singing a duet from "Forza del Destino" with Miss Koss. Assisting the singers were Daniel Scherer, violinist, who besides furnishing the obbligati to several songs, played two groups of solos. Julian Huarte accompanied Miss Koss and Agnes Scarry, Mr. Healy. H. H.

Miss Seidlova in the "Village"

Ancà Seidlova, pianist, who appeared in Aeolian Hall earlier in the season, gave a recital in the Triangle Theater in Greenwich Village, on the afternoon of March 6. Miss Seidlova played in the dark, save for a spotlight which came and went, etching her profile in black, occasionally, against the light background. The concrete floor struck cold to the sole, and the air was heavy with strong quasi-Oriental incense. In spite of these stimuli to the other senses, Miss Seidlova's pianism fell agreeably on the ear. She began with the "Moonlight" Sonata which was best in its

quieter moods though an over-use of rubato tended to a certain slowness. The Allegretto also seemed a trifle slow. The comparatively unfamiliar Rondeau, Op. 16, of Chopin and a Nocturne and Etude by the same composer were well done. The Ravel Sonatine, was also given with charm. "Dreamer's Tales" by Peterkin, after Dunsany, a group by MacDowell and one by Liszt completed the program. The audience, so far as one could distinguish through the gloom, was a large one. J. A. H.

Robert O'Connor's Recital

Robert O'Connor, pianist, whose work is not unknown to New York, also to the French capital, gave a recital in the Princess Theater on the afternoon of March 6, before a large audience. Mr. O'Connor began with a group of Bach which included the beautiful C Sharp Major Prelude and Fugue which one hears all too infrequently, also the great D Minor Toccata and Fugue. All of the group was well given and a one of six Debussy numbers which followed was atmospheric and interesting. The following brace was of Chopin, the C Minor Nocturne, Five Preludes, of which, Mr. O'Connor announced he would play only four, the F Sharp Impromptu, and Four Etudes. The closing group was by MacDowell, Griffes, Ravel, Skryabin and De Falla.

Mr. O'Connor played with musician-ship and his tone was always musical. He was much applauded throughout the afternoon. J. A. H.

Thomas in Second Recital

Applauded by a generously proportioned audience which seemed beyond satisfying in its demands for additional numbers, John Charles Thomas, American baritone soon to return to opera in Brussels, gave prodigally of his voice and art in Aeolian Hall the afternoon of Sunday, March 6. As at his earlier recital his program was devoted to diversified songs, rather than operatic excerpts, though among his extras he included the "Pagliacci" Prologue, very vividly presented. By way of novelty there were four songs by Eric Zardo, heard for the first time, with the composer at the piano, and another by Francis de Bourguignon, the baritone's accompanist. These served their purpose neatly, and the singer gave them the full benefit of his finely polished style and his unusually good enunciation.

Hugo Wolf's "Verborgeneit" was the most expressive of an opening group of lieder, including also numbers by Beethoven and Brahms. Debussy, Bemberg and Pessard were the composers of the French group that followed. So well did the audience like "Il Neige" that it was repeated, with a curious slip of memory in the projection of the words. The final group in English included numbers by Curran, Homer, Marzials and Howells. There was much of skill and of beauty of tone in the baritone's treatment of his music, united with some waywardness of rhythm and an occasional heaviness of mood. The purely musical aspects of the recital might have been more gratifying if the accompaniments had been more adroitly played. B. B.

"St. John Passion"

Now regarded as an annual event, but something of a novelty in the concert halls when the Friends of Music first undertook it in 1924, the "Johannespassion" of Bach provided a Quadragesimal audience in the Town Hall Sunday afternoon with religious music none the less spiritual for its high content of drama. Though the dramatis personae wore sober black (if not the sack-cloth and ashes of more primitive times) it was noted that all except one of the singers were present or past members of the Metropolitan opera and that an

[Continued on page 25]

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Stokowski Presents "Thirteenth Sound"

First Philadelphia Hearing of Julian Carrillo's Concertino Reveals Work of Highly Experimental Style, Utilizing Sixteenth-Tones—Conductor Gives Informal Demonstration of Intervals Employed—Webern Passacaglia Also Included in Novel List

PHILADELPHIA, March 6.—The Philadelphia Orchestra, under Leopold Stokowski, went on a voyage of tonal discovery at the concerts given in the Academy of Music on March 4 and 5, when Julian Carrillo's Concertino, based on quarter-, eighth- and sixteenth-tones, received its first public performances. The program for both concerts was as follows:

Passacaglia Webern
Concertino for violin, cello, horn, harp, octavina, guitar and orchestra. Carrillo
"L'Après-midi d'un Faune" Debussy
Overture and "Venusberg" Music from "Tannhäuser" Wagner

This "laboratory" concert, as it might be called, was at least a tribute to intellectual curiosity. What it accomplished for beauty and the development of music remains to be seen. Mr. Stokowski wrote a leaflet for the program, briefly sketching the history of musical intervals and explaining Carrillo's aims. The conductor also favored his audience—composing, for the time being, a class in musical physics—with an informative address. He explained the oddities among the solo instruments, the octavina, a bass guitar, suggesting a caricature of the lute family, and the horizontal harp. The specially engaged performers were Mme. Emil Mix, violin; Lucien Kirsch, violoncello; Lucino Nava, horn; Beatrice Eheeler, harp; Emil Mix, Octavina; and Genera Nava, guitar.

The aural sensibilities of the audience were tested when specimen quarter-, eighth- and sixteenth-tones were elicited from the instruments. There were some listeners who failed to catch all the subtleties of these sub-divisions. Mr. Stokowski challenged their insensibility by declaring that the orchestra men could tell the difference between sixteenths and quarters and had been engaged in making the distinctions all the morning. The greatly subdivided scale provided some of the instruments with a strange ghostly wailing tone, especially the little harp in arpeggios. There was even a hint of a rather subdued radio static!

Senor Carrillo calls his musical system, for which he has furnished a special notation, "The System of the Thirteenth Sound," thus indicating the step beyond the twelve-note scale of intervals. According to the composer, the "Theory of the Thirteenth Sound" brings to the musical world a promise of 72,000 sounds. Senor Carrillo was present at the matinee, and bowed his acknowledgments of tolerant applause by much-bewildered auditors.

A Special Beauty

The Concertino is not without a queer unearthly beauty. Senor Carrillo is clearly not seeking for ugly tones or for those that senselessly shock. He is pioneering in the hope of new esthetic delights. That he possesses a sound and agreeable musical talent on conventional lines is disclosed in the orchestral accompaniment to the special instruments, for this setting contains only two departures from normal intervals and is gracefully written.

Two movements of the Concertino were presented, the first, Allegro agitato—poco meno tranquillo and the second, Recitativo—lento solenne. The latter brought forth some unique and bizarrely lovely effects on the French horn, played in masterly style by Mr. Nava.

The composition as a whole is provocative and extremely stimulating to speculation. The singular tones elicited were often more like those of nature than those usually heard in a symphony hall.

But this resemblance is not complete. Many of the sounds seemed like those that never were on sea or land. The audience was pardonably dazed by the experiment.

The process of esthetic disorientation had curious results when the Debussy piece was played. The once astonishing tone-wraiths seemed to have become the Tories of music, representing the vested interests of tradition. And still less radical was the impression conveyed by the Wagnerian excerpt which closed the program.

The ground-breaking program opened with an interesting Passacaglia by Anton Webern. The score is marked Op. 1. It represents the early style of the Viennese rebel, who, as the chief disciple of Arnold Schönberg, has since evolved some tonal sensations on his own account. The orchestra played this poetic and rather reticent work in admirable style. In the Carrillo work the technical resources of the organization were still more brilliantly displayed. Mr. Stokowski, still suffering from neuritis, conducted the entire concert with baton in left hand.

Concert by Casals

Pablo Casals, the peerless 'cellist, displayed his magnificent talent in a recital given on Feb. 27 in the ballroom of the Penn Athletic Club. He was heard among other things, in a Handel Sonata, Boccherini's Adagio and Allegro, and the highly atmospheric intermezzo from "Goyescas" by Granados. His art, as usual, rather beggared the ordinary resources of praise. There was much enthusiasm, including some genuine spontaneous bravos for the distinguished artist. His associates on the program were Lisa Roma, a soprano with a light, but agreeable voice; and Nicolai Mednikoff, pianist. Miss Roma's numbers included "Ritorna Vincitor," from "Aida," and a charming work by the accompanist, "The Song of Gruzia."

H. T. CRAVEN.

PHILADELPHIA GIVES STRONG "PAGLIACCI"

Grand Opera Company Adds Another Success to Its Record

By H. T. Craven

PHILADELPHIA, March 5.—The Philadelphia Grand Opera Company, which has had marked success in its initial season this year, gave an excellent performance of "Pagliacci" on Feb. 22 in the Academy of Music. The presentation was especially meritorious on the dramatic side. The sheer theatrical effectiveness of Leoncavallo's music play was admirably emphasized, notably in the second act.

A novelty in the casting of "Pagliacci" was the selection of a really first class baritone for the rôle of Silvio. There is no logical reason why this should not be done, since some of the loveliest passages in the opera are entrusted to Nedda's lover. It is traditional, however, to regard Tonio as the more important baritone part, although, save for the Prologue, his vocal contributions are unimportant. In this instance, Chief Caupolican, who would, of course, have made a fine Tonio, was the Silvio. He greatly increased the distinction of this rôle. Robert Steel disclosed a somewhat light quality of voice as Tonio, singing, however, with taste and acting with a keen sense of situation. There was a good Canio, (who scored decisively in the "Lament," in John Dwight Semple; and a commendable Nedda in Euphemia Giannini-Gregory. Alessandro Angelucci was the Beppe and Fulgenzio Guerrieri conducted—without a baton—in characteristically fervent style. The tone of the chorus was abundant and true.

The second half of the bill was devoted to a new ballet for the Russian dancers, Ayenara Alexeyeva and Holger Alexeyev-Mehner. This venture in allegorical choreography was entitled "The Red Terror." Fairly obvious symbolism was employed to depict the spirit of Russia in good and in more questionable phases. "The Red Terror," with stage colors to match, was intended to typify the tragic fruits of despotism; but there was, on the stage, a redeemed White Russia in reserve with brilliant illumination to put the point over. A quantity of posturing, some impressionistic scenery and comparatively little dancing were the chief characteristics of this pretentious, but not overly successful effort.

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"SIEGFRIED" SUNG FOR PHILADELPHIANS

Metropolitan Gives Fine Hearing with Kirchhoff in Title Rôle

By H. T. Craven

PHILADELPHIA, March 4.—The Metropolitan Opera Company gave a truly superb performance of "Siegfried" on March 1 in the Academy of Music. Not in many years has this Wagnerian music-drama, the effect of which depends so intimately on questions of individual interpretation, been infused with so much radiance and poetic glamor. The opera has been called the "scherzo" of the "Ring," but too often "Siegfried" in presentation has been devitalized and dreary. There was not a dull minute in the latest brilliantly successful hearing.

Much of the credit for this right-placing of emphasis and understanding of the key-spirit of the work must go to Walther Kirchhoff, a Wagnerian tenor with a sense of lyricism and a fine comprehension of histrionic possibilities. At times his exuberance was just a shade too ornate, but in the main he characterized the young *Siegfried* with sureness of touch and charm of bearing, in a really electrifying impersonation.

He was ably abetted by George Meader, one of the finest of all *Mimes*; by Florence Easton, glorious of voice and fair to look upon, as *Brünnhilde*; Michael Bohnen, as the *Wanderer*; Gustav Schützendorf, as *Alberich*; and Karin Branzell, as *Erda*. Mr. Bohnen's voice is somewhat too low-pitched for the music of the roving god, but this was a minor detail in an excellent performance.

Artur Bodanzky conducted with a due appreciation of the opera's bright, sylvan qualities and with a keen sense of rhapsody and exaltation in the ever-thrilling finale. The settings were the best that have graced a "Ring" opera here in some years.

There were "Perfect Wagnerites,"

who resented the cutting of the music play, in this instance rather ruthlessly accomplished. The entire *Wotan* and *Wotan-Alberich* scenes of Act II were omitted. The performance was so capital that the unabridged opera would have been welcome.

Indiana University Offers Prize for Composition

BLOOMINGTON, IND., March 5.—Winfred B. Merrill, dean of Indiana University, announces that for Indiana Literary Field Day the faculty committee has authorized three cash prizes of \$50, \$25 and \$15 for piano compositions. The award will be made on June 4 at Culver Military Academy, Culver. The contest is open to all undergraduate students of Indiana colleges; to pupils of high schools and academies of secondary rank, and to all other residents of Indiana over thirteen and under twenty-four years of age. Compositions must be submitted before May 1 to the secretary of the Literary Day Committee, Culver Military Academy. The usual rule of anonymity is laid down, and no more than two compositions may be submitted by one contestant. H. E. H.

Dayton Club Gives Annual Dinner

DAYTON, OHIO, March 5.—The annual dinner and concert of the Dayton Women's Music Club attracted more than 150 members, with their husbands and other guests. Mrs. R. A. Herbruck, president, was toastmaster. Mrs. E. G. Byrne, president of the Parent-Teachers' Association Council, spoke, as did Frank D. Slutz, Dayton educator. Members of the club gave a one-act satire, "The Opera Matinée," written by Alice Gerstenberg. Grace Storey-Simmonds and Gladys M. Knee directed, and in the cast were Edith A. Darrow, Betty Ander, Miss Knee, Ivonette W. Miller, Blanche Y. Williams, Del L. Funkhouser, Merle Lutes, Florence and M. Underwood, Estelle B. Merkle, Edna T. Eckley, Mary M. Custer, Marie S. Battelle, Edna V. Sutton and Henrietta O. Ludlow. Musical interpolations were by Grace Storey-Simmonds, who arranged the score; Alice M. Doeller, George Kester and De Witt Saunders. Ethel M. Funkhouser was at the piano. H. E. H.

New Philadelphia Body Advances Modernism

Society for Contemporary Music Gives First Concert, Offering Works by Milhaud, Hindemith, Prokofieff and Whithorne—Entire Program Has Mark of Local Premières

PHILADELPHIA, March 5.—A contribution to propaganda for an understanding of current progress in composition was made at the first concert of the Society for Contemporary Music, recently organized with a large membership of professional musicians and music-lovers. An audience that filled the foyer of the Academy of Music heard the following program on Monday evening:

"Overture on a Yiddish Theme," for clarinet, piano, and string quartet, by Prokofieff; Suite from the Ballet, "Der Daemon, flute, clarinet, bassoon, horn, trumpet, piano and string quintet, by Hindemith; Milhaud's Symphony No. 3, for flute, clarinet, bassoon, violin, viola, 'cello, and contrabass; and "Saturday's Child," by Whithorne, for wood-wind, horn, percussion, piano, string quintet, tenor and mezzo-soprano.

The Society aims to do for smaller musical forms what is being done for orchestral forms by Leopold Stokowski, who has long been a staunch proponent of "advanced music." All the works on the foregoing program were heard for the first time in Philadelphia.

A large and representative audience listened considerably. Its attitude was that works of ultra modernism deserved respectful hearing, whether enjoyment was experienced or not, and that without toleration of the new, evolution and progress were not possible. Applause followed the various numbers in generous quantity, though it was indeterminate whether this was for the musical content of the compositions or appreciation of the performers, who literally had their hands full in passages that were as taxing to play as they were strange to hear.

Today Is Encouraged

The occasion was rich in its own interests. It represented a viewpoint. It encouraged today whether it said anything significant and lasting for tomorrow or not.

The Prokofieff work is a very free fantasy, rather than the overture it was labelled. Based on melodies supplied by Simeon Bellinson, Russian clarinet virtuoso, it had little melody and stuck rather remotely to its Yiddish themes.

Hindemith's "Demon" was really music for the eye; it did achieve the visual quality of summoning outré terpsichorean figures in some sort of phantasmagoric choreography.

Milhaud's Symphony had more form than its predecessors, for its six minutes' duration permitted quite distinct segregation, at least in tempo and mood, of the three movements, Vivement, Calme and Rondement. There was no

Scherzo—or was it all Scherzo? Who shall say?

Emerson Whithorne's setting of a song group by the young negro poet, Countee Cullen, seemed to have more direction than its companions—to know its way and follow it—for there was a semblance of congruity between the poet's words and the composer's inspiration and characterization. Mr. Whithorne was the only one of the composers present and at the end of his number was called to the platform by the audience. Lena Bricker and Frank Oglesby, the singers, discharged well their difficult task.

Karl Schneider of the Quartet Club and Eurydice Chorus, who is chairman of the society, directed "The Demon" as colorfully as was possible. Alexander Smallens of the Civic Opera brought his effective musicianship to the Milhaud Symphony and "Saturday's Child." Interpreters included many first desk men of the Philadelphia Orchestra. These deserve commendation for their dexterity. Among the participants were Michael Gusikoff, David Dubinsky, violinists; George Boyle, D. Hendrik Ezerman, Isadore Freed, pianists; William van den Burg, 'cellist; Anton Torello, double bass; William Kincaid, flute; Marcel Tabuteau, oboe; Jules Serpentine, clarinet; Walter Guetter, bassoon; Sol Cohen, trumpet; Anton Horner, horn; Oscar Schwar, tympani; Benjamin Podemski, percussion.

The concert was under the auspices of the Philadelphia Music League, of which Dr. Herbert Tily is president; Mrs. Frederick Abbott, executive director, and Helen Pulaski Innes, associate director. The second concert is set for March 25 at the Art Club, and the first season will end with a third concert on April 28.

W. R. MURPHY.

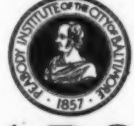
Gunster Heard at Georgia College

MILLEDGEVILLE, GA., March 5.—The new auditorium of Georgia State College for Women was crowded when Frederick Gunster, New York tenor, sang here recently. Mr. Gunster has a voice of broad range and manly quality, and disclosed unusual interpretative powers.

Louis Vierne, titular organist of Notre Dame Cathedral, Paris, thrilled a very large audience with a majestic performance on the Wanamaker organ at an invitation concert given in the Wanamaker store in Philadelphia. This was Mr. Vierne's only Philadelphia appearance. His own First Symphony for Organ was the high water mark of the evening.

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New York's Concerts and Recitals

[Continued from page 22]

opera conductor led an opera orchestra in the projection of music ordinarily regarded as utterly remote from the fleshpots of the drama. However, the "Saint John Passion" is filled with dramatic emotion, if not the poignant sorrows of the "Saint Matthew Passion"; and when opera singers deliver the recitatives and arias with the taste and musicianship of those who participated in this performance they are more than acceptable as interpreters of Bach's music.

Artur Bodanzky conducted with evident care and reverence. The chorus of the Society, trained by Stephen Townsend, sang expressively and with admirable balance, if not always with the sharpest delineation of polyphony. Supplementing the orchestra from the Metropolitan, Paul Eisler played the Cembalo part, presumably on a harpsichordized piano, and Lynnwood Farnam was an additional source of strength at the organ.

Of the soloists the highest praise must be given to George Meader, who again took up the duties of the Evangelist, and to Friedrich Schorr, whose treatment of the words of the Savior was of noble restraint, united with an appealing tenderness and beauty of tone. To mention but a single detail, Meader's touching emphasis of the last words of the recitative, "Then Peter thought upon the word of Jesus, and he went forth and wept bitterly," was artistry of a high order.

The sympathetic voice of Ethyl Hayden easily supplied what was needed in the rather secondary soprano airs and Marion Telva met the requirements of the number which is perhaps the most beautiful of the solo parts, "Es ist vollbracht." Carl Schlegel completed the list of soloists by caring competently for the sayings of Pilate. It was, in its entirety, an admirable performance.

O. T.

George Barrère Is Host

George Barrère and his Little Symphony gave in the Henry Miller Theater on the evening of March 6, the first of two concerts announced for the vernal season. Host and conductor in one, Mr. Barrère entertained the auditors with his witty comments on the music presented, adding the spice of quip and apothegm to a program of relative and absolute novelties.

To the latter category pertained a Suite by A. Dubensky and the "Ichabod" of Giulio Harnisch, both played for the first time. Mr. Dubensky, who has been represented on previous programs of the organization, writes facile and melodious music without a trace of the acidities of fashionable modernity, and his new work has some pleasing graces. Mr. Harnisch, viola player in the Little Symphony and the New York Symphony, has also contributed before to Mr. Barrère's entertainments. His lively symphonic poem in miniature is based on the *Ichabod Crane* of Washington

Irving, and depicts with sympathetic humor the lanky schoolmaster of Sleepy Hollow in the class room, at the Van Tassel party and on his panic-stricken ride.

The program was opened with the overture to Jean Jacques Rousseau's opera, "Le Devin du Village." As a composer, Rousseau wrote with a naturalness and simplicity that would have availed him much if he had applied them to his prose style. The author of "Le Contrat Social" is miles asunder from the musician, and it scarcely seems credible that they were one and the same man.

Another antiquarian item was the first symphony in G by Johann Michael Haydn, whose talent was dimmed by the effulgence of his elder brother, Franz Joseph. The lesser Beethoven was also present—in a suite of eleven Viennese dances: four Waltzes, five Menuets and two Ländler.

Paul Leyssac gave three recitations to music: William Chaumet's "Le Pardon," Arensky's commentary on Turgeniev's prose-poem, "How Beautiful Were Once the Roses" and Dwight Fiske's setting of "Castles in Spain" by Salisbury Field.

R. C. B. B.

Galli-Curci in Concert

In the gaudy surroundings of the Mecca Temple, Mme. Galli-Curci displayed her placid art on the evening of March 6, with Homer Samuels at the piano and Manuel Berenguer assisting with flute obbligati. The evening was Mme. Galli-Curci at her best which is very good indeed. There was less of florituri, though concessions were made in the shape of Benedict's "The Gypsy and the Bird" and the "Shadow Dance" from "Dinorah" in both of which Mr. Berenguer assisted, and more of songs which gave opportunity to the artist for the lovely lyric singing in which she stands unrivalled.

It was in her quieter moments that Mme. Galli-Curci charmed the most. Seldom has Mozart's "Deh Vieni" from "Figaro" been more beautifully given, and Fauré's "Clair de Lune" was a gem of perfect phrasing and beautiful tone. Rubinstein's "La Nuit" which turned out to be the "Romanza" familiar to piano students, was only fairly interesting, though more on the composer's account than the singer's. Schumann's "Wenn ich Früh" which followed, was sung too fast. In the final group, a song by Mr. Samuels, "Pierrot" and Besly's "Second Minuet" were much appreciated. Of course there were innumerable encores after all the groups from an audience which refused to be sated, "Love's Old Sweet Song," "Lindy Lou" and Home, Sweet Home" being among them. Mr. Samuels contributed a group of solos and several encores.

J. A. H.

Myra Reed's Second

Myra Reed gave her second recital of the season Sunday evening, March 6, in Aeolian Hall. In her choice of program, Miss Reed made no departure from the beaten track. She played Bach's Chromatic Fantasy and Fugue, "In der Nacht" from Schumann's "Fantasiestücke," Chopin's B Minor Sonata, Ravel's "Jeux d'Eau," Scott's "Lento," Juon's "Naiads at the Spring" and Liszt's "Gnomes Reigen" and the Paganini-Liszt "Campanella."

From the technical point of view, Miss Reed's performance was in many ways commendable. Her fingers are capable. She plays easily and intelligently. Unfortunately she seems as yet unable to color her interpretations with enough individuality or enough intensity to distinguish them from those of many of her less capable colleagues.

M. F.

Nina Gordani in Recital

Nina Gordani, billed as a lyric disease, gave her first New York costume recital Sunday evening, March 6, in the Bijou Theater. Miss Gordani's program was an interesting one of generous dimensions, one well calculated to display her various talents. It divided itself into

four groups—the first labeled "Bits of the British Isles" with ballads from the English, Scotch and Irish; the second "Italy" with songs by Gordigiani, Tagliaterra and de Lena; the third "France" with an arrangement by Deems Taylor of the eighteenth century "Les Belles Manières," a song of a philosophic shepherdess, and Audran's "Ant and the Grasshopper"; the fourth "Just Songs of Any Time and Place" from the German, the Russian, and the Yiddish.

True to her title, Miss Gordani was more engaged with the art of interpreting than with singing. Every song had its particular mood and she distinguished them carefully. Pathos, coquetry, grief, despair—she ran the gamut of them all with apparently no effort and no ill effects. Ugo del Regno played her accompaniments.

M. F.

Sunday Symphonic Society Heard in Fifth Free Concert

The Sunday Symphonic Society, Josiah Zuro, conductor, gave its fifth free concert in the Hampden Theater at noon on March 6, with August Werner, baritone, as soloist. The feature of the program was the initial performance of Lamar Stringfield's "Indian Legend," an orchestral work based upon Cherokee themes which the composer collected several years ago on the Reservation of that tribe. It proved interesting and was much applauded. Mr. Werner was heard in an aria from Diaz' unfamiliar "Benvenuto Cellini" which he sang with taste. The other orchestral numbers included Schubert's "Unfinished Symphony" and Rimsky-Korsakoff's "Capriccio Espagnole."

CLEVELAND GREET'S ORCHESTRAL GUESTS

Philadelphia Players Give Pleasure—Chorus Is Applauded

By Helen Barhyte

CLEVELAND, March 5.—The Philadelphia Orchestra, led by Leopold Stokowski, came on Feb. 25, giving the following program in Masonic Hall:

Overture in D MinorHandel
"Water Music"Handel
Choralvorspiel, "Ich ruf' zu Dir,
Herr Jesu Christ"Bach
Toccata and Fugue in D MinorBach
"Nuages"Debussy
"Fêtes"Debussy
"Rapsodie Espagnole"Ravel

The evening's high light was the Bach number, transcribed by Mr. Stokowski with expert mastery. The violin passages were particularly stirring. Both Handel numbers were expressively read, and needed contrast was effectively supplied in the French music. In these Ravel and Debussy pieces the orchestra's tone was both brilliant and exquisitely colored. The concert was under the local management of Frederick Gonda.

The choir of St. Ann's Church, under the direction of Edgar Bowman, gave a program at the Cleveland Museum of Art, on Feb. 23. The choir is made up entirely of men's and boys' voices, and has been trained to a high degree of excellence. The program consisted of plain songs and Gregorian chants.



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Orchestra Concerts in New York

[Continued from page 4]

last week to heighten the contrast immensely.

The remainder of the program brought a fine playing by the string sections of the Brandenburg, No. 3, of Bach—marked by precision and warm tonal glow.

Mr. Szigeti had an ovation for his performance of the now rather familiar Violin Concerto of Prokofieff, a *tour de force* of technic. The diablerie of the Scherzo was particularly well conveyed in weird glissandi and bowings on the bridge. The music seems on rehearsals extremely barren, despite occasional arresting scoring devices.

The Franck Symphony was played somewhat too dramatically, so that the "working-out" passages suggested the travail of the brasses during the transformations in "Parsifal." Mr. Furtwängler also tended to wallow in the sensuous. It was a highly forceful reading, but the spirit of the gentle, mystic Franck seemed overblown and Wagnerian.

R. M. K.

Second Philharmonic Benefit

New York Philharmonic Orchestra, Wilhelm Furtwängler, conductor; Ernestine Schumann Heink, contralto, soloist. Second membership concert for benefit of the orchestra pension fund. Carnegie Hall, March 1. All-Wagner program, as follows:

Prelude to "Lohengrin"
"Entrance of the Gods into Valhalla"
From "Das Rheingold"
Erda's "Warning"
From "Das Rheingold"
Mme. Schumann Heink
Wotan's "Farewell" and "Magic Fire"
Scene, from "Die Walküre"
Prelude and Finale
From "Tristan und Isolde"
"Ride of the Valkyries"
From "Die Walküre"
Waltraute's "Narrative"
From "Götterdämmerung"
Mme. Schumann Heink
Prelude to "Die Meistersinger"

In exuberant mood, Mr. Furtwängler gave free rein to his inherent love of

broad effects and massive climaxes. This does not mean, however, that he neglected opportunities for expression of a more sober kind. There was much beauty in his handling of the ethereal passages in the "Lohengrin" Prelude, and no small amount of feeling in the manner in which the "Liebestod" was read. Without doubt, the latter number has been played with more finesse and with greater clarity, but the meaning of the music, as Mr. Furtwängler saw it, was unmistakable.

In such excerpts as the "Entrance of the Gods into Valhalla" and the Prelude to "Die Meistersinger," Mr. Furtwängler was in his element. If he is inclined to an emphasis that, at times, makes heavy demands both on his players and on the spirit of the listener, it must also be acknowledged that his mind functions along logical lines and that every *fortissimo* is in accord with his presentation of the music as a whole. Essentially of a healthy temperament, Mr. Furtwängler invariably stirs up the emotions of an audience; and on this occasion applause was no less enthusiastic than usual.

Mme. Schumann Heink, singing with the authority before which musical heads must always remain uncovered, produced tones that thrilled in their sheer vitality. Not the slightest detail in phrasing or style escaped her searching attention, and the general effect was profoundly moving.

D. B.

Furtwängler Repeats

The Philharmonic Orchestra, Wilhelm Furtwängler, conductor; Carnegie Hall, March 6, afternoon. The program:

Overture to "Der Freischütz"....Weber
Overture to "The Tempest".....Sibelius
"Don Juan".....Strauss
Symphony No. 2, in D.....Brahms

This was a program repetitious in character, each of its numbers having been played by Mr. Furtwängler in preceding concerts this season. The orchestra was in magnificent form and played with thrilling effect, the technical perfection,

the balance of choirs and the glowing beauty of tone which issued from the body being altogether extraordinary, even for the Philharmonic. Mr. Furtwängler excels in many of these works, notably the Strauss and the Brahms, and he has never been more convincing in them than he was on Sunday. The jubilation which he achieved in the usually ponderous finale of the symphony was remarkable.

W. S.

Philharmonic Children

The fourth of the delightful series of children's concerts by the Philharmonic under Ernest Schelling was given in Aeolian Hall Saturday morning, March 5. The Philharmonic String Quartet, Scipione Guidi, A. Lichstein, L. E. Barzin and O. Mazzocchi, played solos—a Mozart Minuet and Glazounoff's "All Ongarese." The orchestral numbers were Rameau's ballet suite, "Acante et Céphise," the "Goyescas" Intermezzo, three dances from Tchaikovsky's "Casse Noisette," Paderewski's "Cracovienne Fantastique," Langley's "Tokalon," "Cheyenne War Dance," by Skilton. The song of the day, in which the children by great effort earned "Fine!" on Mr. Schelling's giant thermometer, was "Sur le Pont d'Avignon." Mr. Schelling brought his accustomed humor and artfully interesting erudition to his remarks, and the illustrative lantern slides were as clever as usual. The orchestra was in fine trim and gave performances entirely satisfactory to the most sophisticated.

D. S. L.

CHICAGO OPERA PAYS VISIT TO CINCINNATI

"Bohème," "Resurrection"
Presented by Leading Artists

By Philip Werthner

CINCINNATI, March 5.—Matinée and evening performances were given by the Chicago Civic Opera Company on Feb. 24. The evening bill was "Resurrection," with Mary Garden. In the afternoon, "La Bohème" was sung.

Claudia Muzio, Charles Hackett and Giovanni Polese were conspicuous in the cast of "La Bohème," all singing beautifully and making excellent impressions. In "Resurrection," Miss Garden was more successful as an actress than as a singer. Praise is due Theodore Ritcher for his fine impersonation of Dimitri.

The Matinée Musical Club, of which Mrs. A. Hahn is president, gave its last musicale on Feb. 25. The program was given, with great charm, by Isa Kremer, assisted by Max Rabinowitz, pianist.

The Caroli Singers—Mary Welch, Ruth Sammett and Louise Ryder—are meeting with success on a southern trip.

Mrs. William Greenland spoke on "Music in Modern Mental Treatment" before the Wyoming Music Club on Feb. 25.

Gertrude Voight, soprano from the advanced class of Della Werthner, is appearing with the orchestra in the Hotel Alms.

Spiritual Union of All the Americas Is Goal of Capital Orchestra



Two Leaders Who Shared the Baton in the Recent Début of the New United Service Orchestra in Washington: Left, Lieut. Charles Benter, Conductor of the Navy Band, and Right, Capt. William J. Stannard, Leader of the United States Army Band. Photographed in the Patio of the Pan-American Union

WASHINGTON, March 4.—The recent début program of the United Service Orchestra, of seventy-five players, marked the culmination of the plan of Franklin S. Adams, counselor of the Pan-American Union, for uniting the people of the United States with the people of Latin America through music. To this end, Mr. Adams, with the cooperation of Dr. Leo S. Rowe, director of the Pan-American Union, has been presenting from time to time programs of Latin-American music, in the Hall of the Americas of the Pan-American Union Building. But the program given on Monday night, Feb. 28, as previously reported in *MUSICAL AMERICA*, was specially interesting for its representation of this music.

At this concert, for the first time, the United Service Orchestra made its appearance as a professional institution. The Service Orchestra is a combination of the best of the musicians in the two Service Band Orchestras, namely the Navy Band Orchestra and the United States Army Band Orchestra. Lieut. Charles Benter and Capt. William J. Stannard conduct the new Service Orchestra alternately.

Preludes from James Hugo's Peruvian opera, "The Sun God" were played by the United Service Orchestra in their première with Capt. Stannard, conducting. Dr. Rowe and Mr. Adams both made brief addresses. D. DEM. W.



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Choir Joins Boston Players in Unique List

Cecilia Society Heard with Orchestra—Some Music Presented for First Time—People's Symphony and Jeritza Among Concert Givers

BOSTON, March 7.—Works with chorus predominated at the concerts of the Boston Symphony on Friday afternoon and Saturday evening, March 4 and 5. Assisting were the Cecilia Society, trained by Malcolm Lang, and Charles Stratton, tenor. The unusual program presented by Serge Koussevitzky was as follows:

Variations on a Dutch Theme of Adrianus Valerius for string orchestra.....Langendoen
"The Song of the High Hills," for orchestra and voices.....Deliuss
"The Fire-Rider," for chorus and orchestra.....Wolf
"A Song of Destiny,".....Brahms
Tone Pictures from "The Legend of the Invisible City of Kitezh and the Virgin Fevronia," Rimsky-Korsakoff
"Sept, ils sont sept!" Incantation for tenor, chorus and orchestra, Prokofieff
Finale of "A Life for the Czar," for chorus and orchestra.....Glinka

The Variations of Valerius by Jakobus Langendoen, who is a cellist of the Boston Symphony, proved an ingenious and engrossing treatment of a stately and solemn theme. Originally written as a work for string quintet, the Variations have been arranged for a full-voiced string orchestra. In their present symphonic dress, the Variations are fertile in invention and in musical style.

A work of outstanding beauty was "The Song of the High Hills," presented for the first time in Boston. The orchestral music moves solemnly, in slowly cumulative climaxes that convey the feeling of rapturous ascent. The entrance of the chorus, which sings merely vowel sounds, is of extraordinary plainness and melancholy.

"The Fire-Rider" is a blood-curdling

presentation of Mörike's poem about the legendary, demoniacal fire-riders, drawn madly, irresistibly to the scene of a fire. More serene and philosophic was Brahms' profound "Song of Destiny."

In Prokofieff's "Sept, ils sont sept!" first performed last season, Mr. Stratton and the chorus stirring conveyed the primitive frenzy of the conjuring priest and fanatical believers, singing formulas of incantation against the seven horrible demons, the authors of all human woes.

The Finale to "A Life for the Czar," presented for the first time in Boston, depicts the crowd's salutation to the Imperial procession with characteristic Slavic splendor and riotous enthusiasm.

Mr. Koussevitzky's program for the fourth of his Tuesday afternoon concerts, on March 1, with Irene Scharrer as soloist, was as follows:

Trumpet Voluntary.....Purcell-Wood
"Norfolk" Rhapsody, No. 1, Vaughan Williams
"Enigma," Variations.....Elgar
Piano Concerto in A Minor.....Grieg
"The Swan of Tuonela".....Sibelius
"Carnival in Paris" Episode for Orchestra, Op. 9.....Svendsen

People's Symphony Appears

The People's Symphony, under Stuart Mason, gave a varied program in Jordan Hall on Sunday afternoon, Feb. 27. Jesus Sanroma, pianist, and Johannes Fönss, bass, were the soloists. Mr. Mason gave his usual musically sensitive readings of the Overture to Cherubini's "Anacreon" and of Liszt's "Les Préludes." Mr. Sanroma played Schumann's Concerto with eloquence and stimulating verve. Mr. Fönss sang "O Isis and Osiris" from "The Magic Flute" and the Drinking Song from "The Merry Wives of Windsor" with richness and depth of tone.

Maria Jeritza, soprano, sang in Symphony Hall on Sunday afternoon, Feb. 27. Her program contained operatic arias and songs by Brahms, Schubert, Holmes, Rasbach, and Fenner. Mme. Jeritza brought personal charm and vocal richness to her vivid interpretations. Maximilian Rose, violinist, played

Education Bill Affecting Music Comes Before Congress

WASHINGTON, March 9.—Prior to adjournment of Congress, a bill was introduced in the House of Representatives by Representative Green of Florida, providing for the creation of a department of education, with a secretary at its head who would be a member of the President's Cabinet. The bill would provide for general supervision of all musical instruction in the public schools, the direction of a national conservatory of music, should Congress enact the measure for its establishment, and all other educational activities. The present Bureau of Education would also be merged in the proposed department. It is the intention of the author of the measure to call it up for action early in the next session of Congress. A. T. M.

with warm tone. Emil Polak was the accompanist.

Alfredo San Malo, violinist, made his Boston debut on Feb. 28, in Symphony Hall. His program contained Tartini's "The Devil's Trill," Saint-Saëns' Concerto in B Minor, and compositions by De Falla, Fauré, Rimsky-Korsakoff and Wieniawski. Mr. Malo played with finished technic and with clarity of tone. Richard Hagemann played the accompaniments.

Frank Sheridan, pianist, was heard in Jordan Hall on March 1, in a program by Rameau, Bach, Schumann, Chopin, Debussy, and Balakireff, as well as in many encores. Mr. Sheridan's playing was an exceptional delight. His technical ease is an enviable attribute. His sense of rhythm and form is keen. He plays with emotion, yet displays a self-command that keeps his interpretations within artistic confines.

Recitals Are Enjoyed

Robert Gomberg, violinist, assisted by Paul Bregor, pianist, gave a recital in Steinert Hall on March 1. Young Master Gomberg, a pupil of Jacques Hoffmann, showed exceptional talent in works by Vivaldi, Gretchaninoff, Bloch, Vieuxtemps, Bergh, Burleigh, Wieniawski. His tone is full, his technic firm, and his feeling for music pronounced. Paul Bregor played with brilliant technic, tonal beauty and dramatic feeling.

Ruth Culbertson, pianist, played in Jordan Hall on March 3. Bach, Haydn, Schumann, Chopin, Szymanowski, Paderewski, Griffes, and Ravel were represented in her program, played with technical proficiency and elegance. Miss Culbertson cultivates a tone of refinement, yet not lacking in vigor.

Johannes Fönss, Danish bass, gave a recital in Jordan Hall on March 3. Mr. Fönss, possessing a voice of sonority in its lower register and of baritone beauty in its upper, sang with impressive eloquence. Fine musicianship gave variety to his singing. Max Rabinowitsch was the accompanist.

Charles Anthony, pianist, played in Jordan Hall on March 5. A program of Debussy, Bach, Ravel, and Chopin disclosed Mr. Anthony as a sane interpreter, avoiding the pitfalls of over-emotionalism or of pedantic coldness.

HENRY LEVINNE.

Denishawns Dance in Minneapolis

MINNEAPOLIS, March 5.—The orchestral Association of Minneapolis presented Ruth St. Denis, Ted Shawn and the Denishawn Dancers in as beautiful dancing as heart could wish to see on Feb. 11. Interpretations ranged from the Occident to the Orient. The audience completely filled the Lyceum Theater. H. K. Z.

Boston Activities

March 5.

Marjorie Warren Leadbetter, soprano, has recently fulfilled engagements at Orange, Attleboro, Haverhill, Wakefield, Salem and Medford, where she was greeted by enthusiastic audiences. She appeared recently at the Boston City Club before the largest audience of the season. On her return from New York, she sang at the Copley-Plaza and Alden Park Manor hotels, where her reception indicated the popularity in which she is held. She was the soloist at the last concert of the Chromatic Club of this city.

The mid-season presentation of piano playing by pupils of Edward Whitlow, assisted by Leo Adelman, violinist, took place at the Whitlow Music Studios on Feb. 18. There was a large and appreciative audience. Those to take part were: Louise Sym, Elna Johnson, Helen Ramsdell, Chesley Farrell, Eileen McGoldrick, Carolyn Spinney, Mona Logofet, Gladys Connelly. Mr. Whitlow accompanied Mr. Adelman in the "Poet and Peasant" Overture.

The Impromptu Club, of which Mrs. Walton Lee Crocker is president, gave its eighth concert of the season at the Beaconsfield, Brookline, on Feb. 23. Mrs. Lawrence Black and Mrs. Frank H. Stewart were hostesses. The glee club members sang music by Holst, Manney, Burleigh, Moussorgsky, Tchaikovsky and Rimsky-Korsakoff, as well as a selection from Borodin's "Prince Igor," with a solo by Alice Hopkins. Angus Winter was accompanist for the singers. Three numbers chosen from Charpentier, Dvorak and LaForge were sung by Ora Williams Jacobs. Piano solos by Liszt, Schubert, Schumann, Rachmaninoff, Skriabin, Slonimsky and Moussorgsky were played by Nicholas Slonimsky. The latter showed his mettle as a conductor, leading the chorus with consummate skill. The program was under Mrs. Crocker's direction.

A series of Saturday morning informal recitals and talks is being held at the Boston studios of C. C. Birchard & Company. On the first morning, David Stevens and Charles Repper discussed operettas, giving illustrations from their own works with the aid of singers. Samuel Richard Gaines spoke, at the second recital, of the composer's problems and gave excerpts from his own compositions. Last Saturday William L. Tomlins gave a practical demonstration

[Continued on page 37]

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SURVEY OF EUROPEAN ACTIVITIES

Paris Hears Premières of Honegger "Mystery" and New Opera Based on Legend of Pear-Tree

PARIS, Feb. 22.—The Paris Opéra was perhaps the last great opera house where a première of Strauss' "Rosenkavalier" took place. Sixteen years had to elapse from the first performance, in Dresden, before the première of "Chevalier à la Rose" took place here. It was given on Feb. 11 at the Opéra. Strauss' opera is well known in the States, so it will be superfluous to speak much about it. The opera had a great success with the public, but rather a bad reception in the press. Certain of the critics found it lacking in lightness and in good taste, though they admitted charming passages were contained in the score. Much of the disfavor seemed to be on account of Latin racial distaste for the huge orchestral resources employed in it. Patriotic grounds were also responsible for some of the scorn heaped upon Strauss' work by a portion of the press.

It must be said that the "Rosenkavalier," when performed in Germany, seems to be much less heavy than here. The artists of the Opéra did not bring out the passionate life, the lightness and the gay drollery, required by the subject; the movements were too slow on the whole, especially in the first act; the diction was not sufficiently clear for such a big hall—it seems that the Paris Opéra is too large for such an opera-house.

The chief rôles were taken by Germaine Lubin as *Octave*, Mme. Campredon as the *Maréchale*; Jane Laval as *Sophie*; Huberty as *Ochs*, and Fabert as *Faninal*. The orchestra was very well conducted by Philippe Gaubert.

Honegger Score for "Mystery"

Mysticism invaded the lyric stage in Paris last week. At both the Opéra and Opéra-Comique it took, nominally, the form of a "Mystery." Ida Rubinstein presented on Feb. 18 at the Opéra the "Impératrice aux Rochers," a "mystery" by Saint Georges de Bouhélier, with music by Arthur Honegger. The Opéra-Comique on Feb. 21 gave a new three-act opera, the "Poirier de Misère," on a "mystery" by Jean Limozin and André de la Tourasse, with music by Maurice Delannoy.

Bouhélier's "Impératrice aux Rochers" must be called really a miracle play. It is one of the "Miracles de Notre Dame" which came down to us from the fourteenth century. It is a series of pictures which transport to the stage the rich, artistic conceptions of the Renaissance; and it has some of the mystic charm of the medieval legends which have inspired the poet-dramatist, de Bouhélier.

The story relates how *Othon*, the brother of the Emperor *Aurélien* tries to murder the latter, who is called back to life by the fervor of his Empress' *Vittoria's* prayers. To fulfill a vow, *Aurélien* makes a pilgrimage to the Holy Land, leaving *Othon* as Regent. *Othon's* passion for *Vittoria* is powerless against her virtue. On the return of *Aurélien*, *Othon* accuses *Vittoria* of infidelity to her husband. He sentences her to be executed on a barren, rocky island. But the Blessed Virgin intervenes to save *Vittoria* and gives her the power to heal leprosy. Her fame reaches the Emperor, who sends for her that she may heal *Othon*, now a leper. The latter is cured by her, but he must confess in public his villainy, after which *Vittoria* unveils her face. She is recognized and cheered by the Emperor and his subjects.

The text is of interest and provides opportunities for the picturesque: an

Imperial hunt near Rome, the Emperor's creation of a Regency in the presence of the Pope and the Papal court, medieval revelry in the Emperor's Palace, and *Vittoria's* miraculous cure of *Othon* in Rome Cathedral. But the inspiration of the poet is not of a very lofty source; the verses lack style, they are too long and monotonous, here and there you detect an anachronism. The action is too slow.

The acting of the artists, except that of Mme. Rubinstein, does not satisfy. But the scenery and costumes designed by the famous Russian painter, Alexandre Benois, are splendid, the *mise en scène* of Alexandre Sanine is very good and the spectacle for the eyes is of rare beauty.

The people who chiefly came to hear music were perhaps disappointed, for it held but a very modest part in the play. Honegger composed a prologue, and some preludes and interludes entitled: "Salle du Conseil," "Neige sur Rome," "La Tour," "Jardins du Palais," etc., which are mostly very short pieces, without any important development and which are lost among the slow unfolding of the play. The most interesting were: "Concert champêtre"—a charming lyric music of a medieval band in the Court of Love, and the final chorus of the

last act, which reminds us of the last pages of the "Roi David" by the same composer. It is very difficult to judge this music without hearing it as an orchestral suite. In the production, the music by itself was nearly lost during the play.

Success of New Opera

The "Poirier de Misère," called a "mystery," might rather be considered an opera based on a "morality"—a play of an edifying nature and introducing allegorical personages. The subject is taken from old French legends and is influenced by the Greek Myth about *Sisyphus* and *Death*. The story runs thus: *Misère* is a poor old woman whose single pear tree is repeatedly robbed by marauding youngsters. She gives alms to *Saint Denis*, disguised as a starving wayfarer, and to reward her he offers to grant one of her wishes. She asks that anyone coming into the garden to steal may be chained to the tree for ever. The first victim is *Death*, who came to take away *Misère*. But *Death* being in chains, nobody in the village dies. Everybody is tired of being on the earth, and such difficulties arise that the villagers beg the old woman to release her prisoner. She consents on condition that *Death* shall spare her

throughout eternity. And, therefore, *Misère* is still with us.

Maurice Delannoy was well inspired by this legend and composed very interesting music. He is only twenty-eight years of age and this opera is his first important work. He belongs to the group of young French composers among whom are Jacques Ibert, Maxime Jacob and Brillouin. His masters were Gédalge, Koechlin and Honegger. His début must be considered a great success: Delannoy revealed himself as a personality.

The music of "Poirier de Misère" is written in the tradition of the French *opéra-comique* and, in spite of the presence of *Death*, is lyric, bright and sometimes gay. The first and the third acts are the most successful. The best pages of the partition are the aria of *Misère* in the third act and the final chorus of the first act. The orchestration is on the whole very adequate, but sometimes the composer makes too much use of woodwind instruments to the prejudice of the string group. The music is of moderate modernism; the composer does not forget the charm of a simple phrase and the "line" of the melody.

His favorite intervals seem to be fourths and the seconds.

The opera had a great success. The composer was called out six times. The "Poirier de Misère" was well staged by the Opéra-Comique. Among the artists, we must mention first of all Alice Raveau, who created a splendid figure of *Misère*; then Lucienne Esteve as *Death*, Genin as the *Saint*, and Mlle. Gauley as the *Innocent*—very good in their rôles. We must praise the scenery, this time colorless, very much like an Indian ink sketch, which was a very pleasant background for the acting.

Pierné Work Heard

Together with the opera of Delannoy was performed for the first time a one-act opera of Gabriel Pierné—the well known French composer and the conductor of the Colonne Orchestra—entitled "Sophie Arnould." It is an episode from the life of the celebrated French artist of that name, who was known at the end of the Eighteenth Century. The opera has the character of a drawing room comedy, it is a duet between the heroine and her former lover, *Comte de Lauranguais*—sung with charm by Emma Luart and Roger Bourdin. The story deals with an interview of *Sophie* and her lover after the downfall of the French monarchy, when both were living in retirement and nearing the end of their life.

The music of Pierné has kept the traditions of the French lyric opera school of the beginning of this century (Lalo, Massenet, Messager) and reveals a good master of his work. But it seems that this opera does not belong to the best works of the author of "La Croisade des Enfants." The performance was warmly greeted by the audience, but the success of the "Poirier de Misère" was decidedly much bigger. Albert Wolff conducted both works ably.

"FELLAB."

Warsaw Chopin Piano Prizes Awarded

WARSAW, Feb. 22.—The international prize for playing of Chopin's works, given by the President of the Republic, was won by Leo Oborin, a young pianist trained at the Moscow Conservatory. The next prize, offered by the city, was awarded to Rosa Etkinovna, a Polish entrant. There were twenty-nine competitors.

Reger Festival to Be Held in Frankfurt

FRANKFORT, Feb. 26.—The fifth festival of the Max Reger Society will be held in Frankfurt, April 26 to 30. Clemens Krauss will conduct, and there will be five evening concerts with noted soloists and ensembles.

"Meistersinger" Makes Bow in Films



Scene in the Workshop of "Hans Sachs," from the New "Meistersinger" Play, Recently Filmed in Europe: Rudolf Rittner as the Poet-Cobbler and Gustav Fröhlich (Left) as "David"

BERLIN, Feb. 21.—Hans Sachs on the celluloid! The gables of old Nuremberg reconstructed for the delectation of cinema fans! This is the latest novelty screened by the Central European Phoebus-Films. To be sure, the "Nibelungenlied" had previously been done with credit under other auspices, and the capturing of the rather elusive "atmosphere" of Wagner's great comedy presented a comparatively easy task, as directed by Ludwig Berger.

The new film, which will shortly be shown widely in this country, excels in

its character portrayals and in its selection of homely backgrounds. It is, perhaps, not an example to vie with the latest technical wizardries of the screen. But its characteristic humor will certainly find a welcome in a land where its story is so well beloved.

Rudolf Rittner plays the leading rôle, departing from the somewhat patriarchal appearance which many baritones assume on the operatic stage. His conception of *Hans Sachs* is a beardless one, presenting a man still in late prime. Thereby the shoemaker's love for the budding *Eva* is made more plausible.

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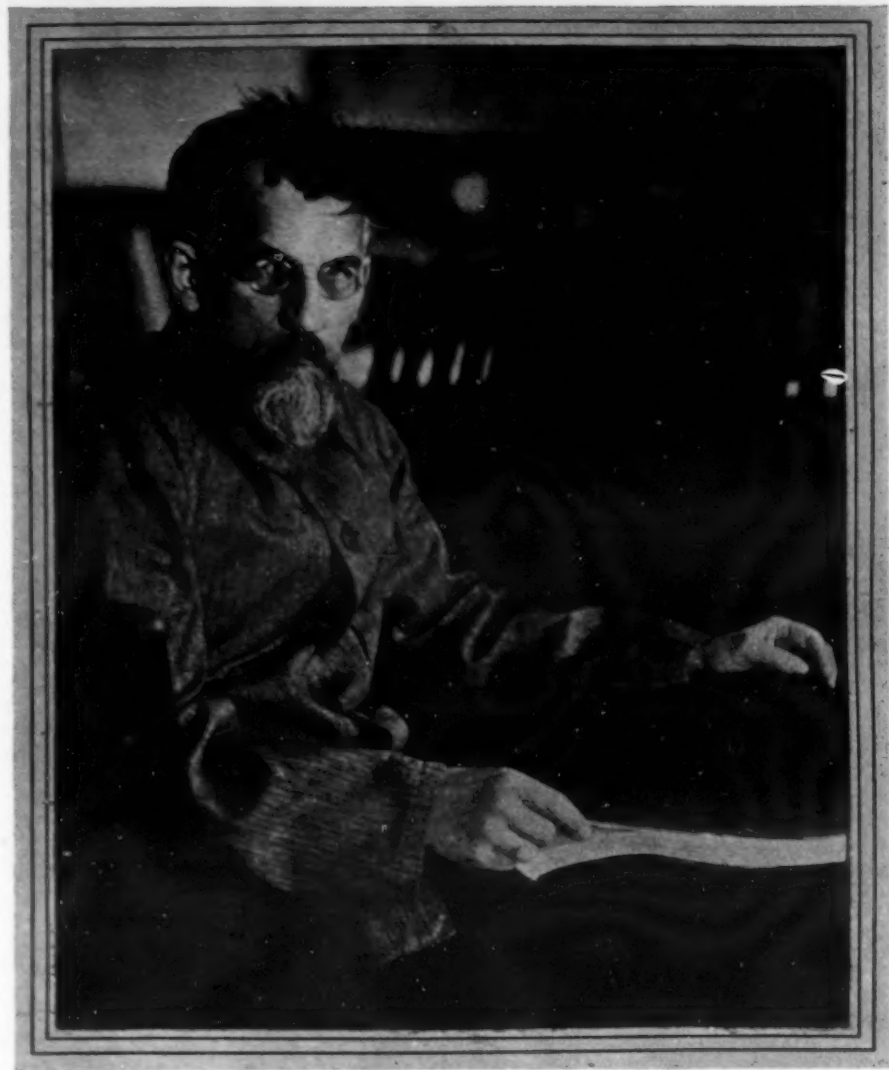
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NEWS FROM CONTINENTAL CENTERS



BERLIN, Feb. 25.—Hans Pfitzner was an honored guest here, when he recently directed the rehearsals for a revival of his opera, "Palestrina," at the State Opera. The work retains its dramatic effect in the second act, portraying the Papal Council where the Italian composer defends his new art of polyphony against ecclesiastic censure. George Szell conducted. The state theater has recently given revivals of a double bill of "Cavalleria Rusticana" and "Pagliacci," staging the latter work in modern costume. Lotte Lehmann was a distinguished guest recently at the Municipal Opera, where she sang the rôles of Sieglinde and Turandot beautifully, under Bruno Walter's bâton.

Hauptmann's "Hannele" as Opera Stirs Dresden

DRESDEN, Feb. 25.—The task of setting in operatic form one of the most touching modern dramas, "Hannele's Journey to Heaven" by Hauptmann, has recently been accomplished by Paul Graener. The world-première was given at the Dresden State Opera, under Fritz Busch, just before that conductor departed for an American visit. A second performance was given by the opera house in Breslau.

The well-known story of the drunkard's child who sees heaven open as death comes to her in an almshouse, bringing a glorious transfiguration, is one of the most poignant dramas in all literature. Coupled with its fantasie-laden elements is a realistic study of low life, the latter being somewhat modified in the libretto prepared by the composer's nephew, Georg Graener. The humorous dialect is almost absent, and this is well, for it could only have a disturbing and ludicrous effect when

sung. One character, the *Mason*, has a spoken part in which this patois is retained. Elsewhere the authentic language is used.

The opera is in two acts, given here without an intermission, the auditorium being kept darkened during the playing of an orchestral intermezzo. The one scene is the dreary room in the almshouse, but at the close the opera departs from the play in presenting a scene of apotheosis. The work was attractively staged by the intendant, Reucker, in collaboration with the scenic artists, Hasait and Pältz. The old excellence of Dresden premières was in evidence.

Graener has been represented in German theaters by several earlier operas—of which "Don Juan's Last Adventure" and "Schirin and Gertrud" are best known. He has also had an international hearing for his orchestral music. His chief ability seems to lie in a delicate management of orchestral colors and vocal line. In this work of tender and pathetic sentiment his style is well at home. Originality of thematic material is less in evidence. The opera had a substantial, though hardly an overwhelming, success.

The orchestral performance was particularly good. The chief rôles were sung by Erna Berger as *Hannele*, Kurt Taucher as the schoolmaster *Gottwald*, and Helene Jung as the sister, *Martha*, and the *Voice* of the dead mother. A mixed quartet of almshouse inmates completed the cast, in addition to important parts for a chorus of *Angels*.

PARIS, Feb. 28.—Guillaume Balay, band master of the Republican Guards Band, has been appointed knight of the Legion of Honor. He is the composer of a "Breton" Rhapsody and other works.

Satire on Modern "Jazz Age" Revealed in Krenek Opera of Negro Bandmaster

LEIPZIG, Feb. 20.—The technic of the cinema, no less than the mechanistic life of the day, are satirized in a striking and radical new opera, "Jonny spielt auf," by Ernst Krenek, given its world première in the Leipzig New Theater. The composer himself wrote the text of this grotesque work in eleven short scenes. Krenek has broken with the old formula of the opera and music-drama, and has produced something even more episodic than Strauss' "Intermezzo." In many of its scenes it suggests the revue.

The characters are rather unpleasant and shallow types, though they afford genuine amusement to the auditors. The hero, *Jonny*, is a Negro jazz band leader—a symbolic figure who sets the tempo for the other puppets' dance. The heroine is a scatter-brained operatic diva, and the two rivals for her favors are a pompous and vain violinist and an unsuccessful composer. There is also a chambermaid with a taste for scandal-mongering. Surely a noble quintet! Yet the action, concerned with their small joys and woes, has a real interest.

The action centers about *Jonny's* wooing of the opera diva, though he is unsuccessful in the end. The violinist is run over by a train, and the singer and composer elope to America. A slight thread of lyric melancholy runs through the work, but the composer has succeeded better in his scenes of parody than in his attempts to be serious. In the latter portions his music is often rather conventional. In the parody scenes he has used elements of the "blues," tangos, fox trots and similar rhythms in a witty

and colorful idiom which mirrors the situations with genuine resourcefulness. Needless to say, the harmonization is usually dissonant and the sung line difficult.

The succession of unconventional scenes for the operatic stage give the work its chief novelty. The settings are a hotel at a mountain resort, the boudoir of the diva, a hotel corridor, a railway waiting room, the interior of a speeding motor-car and, finally, a fantastically spinning earth-ball, on which *Jonny*, seated, exhorts all to dance as he leads the band.

Staging Ingenious

The chief triumph of the work was in its staging, under Walther Brüggemann. Indeed, it was in large part the masterly production by the Leipzig opera which gave the work its sensational effect. The régisseur has stationed a jazz band to play just outside the corridor of the hotel, and on the terrace in the shadow of the Alps he contrived to have the same type of music issue from a radio loud-speaker. The musical leadership of the work, under Gustav Brecher, was also a *tour de force* in rehearsals and performance.

The cast contributed its best efforts. Max Spilcker as the black giant made the rôle a brilliant success. The other parts were taken by Fanny Cleve, Clara Gerhardt-Schulthess, Theodor Horand and Paul Beinert.

The reception by the public was warm after the first act and after the second there was a stormy ovation for the composer, who was present, and for the artistic coworkers.

London Hears Bloch Work and Concert by Molinari

LONDON, Feb. 26.—Sir Henry Wood conducted Bloch's Concerto Grosso at a recent Queen's Hall orchestra concert. This modern adaptation of an old form with some picturesque nature impressions included, had a cordial reception. Myra Hess played the piano part beautifully.

The London début of Bernardino Molinari, conductor of the Augusteo Orchestra of Rome, was made in a recent orchestral concert of the British Broadcasting Company in Albert Hall. He gave Vivaldi's "Le Stagione" ("The Seasons") with much vigor and command. Also on this list was Casella's ballet music from "La Giara," Respighi's "Pines of Rome," some Verdi music and Beethoven's Fifth Symphony. Mr. Molinari revealed himself as a fine and virile leader.

Sir Edward Elgar conducted the London Symphony at the Queen's Hall in a program of his own works. His early "Froissart" Overture was listed, as was a recently-composed "Cello Concerto," played superbly by Gaspar Cassado. "Falstaff" and the Allegro for strings completed a program which testified to the rich endowment of Elgar as composer, though it showed him as a rather capricious leader.

Gluck's "Orfeo" was given, under Percy Pitt's leadership, by the British Broadcasting Company over the radio. Among recent recitalists, Elena Gerhardt again delighted her admirers. Daisy Kennedy, violinist, gave a list intelligently at Wigmore Hall.

The Budapest Quartet gave Stravinsky's "Three Pieces" for string quartet—these being very short numbers in the composer's "new" style. They were well done, but seemed highly experimental.

A new piano "Study" by Arthur Bliss was played by Philip Levi in a lecture-recital given by Edwin Evans on "The Etude." This is a brilliant and brittle-written morsel.

STOCKHOLM, Feb. 28.—The Fifth "Nordic" Music Festival is announced to be held in Stockholm in the beginning of May. There will be performances of opera, chamber and orchestral music by composers of four Scandinavian countries.

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Season's "Farewells" Begun in Chicago

Concert Period Enters Its Latter Phase, as Notables Appear in Interesting Lists—Recitals by Levitzki, Giannini, Hayes and Others Attract Eager Listeners—Civic Orchestra Plays

CHICAGO, March 5.—Although a slight slackening in the post-opera concert schedule was noted this week, several interesting programs came to the attention of Chicagoans on Sunday and later; some of these were in the nature of farewells.

Mischa Levitzki, who had played Beethoven's C Minor Concerto with the Chicago Symphony, and had devoted his first recital program entirely to Beethoven, made his final local appearance of the season on Feb. 27, before an audience which filled the Studebaker Theater. Schumann's "Etudes Symphoniques," the Bach-Liszt "Chromatic" Fantasy and Fugue, a Scarlatti Sonata, and a searching selection from works by Chopin were played. A final miscellany included Mr. Levitzki's own "Gavotte in the Ancient Style," Debussy's "Golliwog's Cake-Walk," the "Staccato" Etude of Rubinstein and Liszt's "Twelfth Hungarian" Rhapsody. To this, a plentiful amount of extra compositions, including the eagerly awaited Levitzki Waltz, was added.

The remarkable technical efficiency of this young, but already eminent, player was given a notably varied demonstration. A characteristic spirit of detachment threw into striking relief the objective clarity of his scintillant art. Vitality was a cardinal quality of the recital, in which a superb rhythmic sense served in interesting fashion to unify Mr. Levitzki's manifold pianistic resources.

Orchestral Players Appear

The Civic Orchestra of Chicago, of which Frederick Stock is general director, and his assistant, Eric DeLamarter, is conductor, played in Orchestra Hall on Feb. 27, with Saul Dorfman, pupil of Glenn Dillard Gunn, as soloist in the second and third movements of Mozart's D Major Piano Concerto. The quality of the young lad's tone is ideal for Mozart, and his performance had clarity and rhythmic elasticity.

Mr. DeLamarter conducted precise performances of the "Scotch" Symphony of Mendelssohn, the Overture to Cherubini's "Anacreon," Albeniz's "Catalonia," Tchaikovsky's "Elegy" and a suite from Delibes' "Sylvia."

Some interesting music by a Chicago composer, Helen Sears, was brought to attention when her "Elegy" and "Fantasy," both for piano and orchestra, were well played by Agnes Hope Pillsbury on Feb. 27, with the Chicago People's Orchestra. P. Marinus Paulsen, conductor, listed Mozart's Symphony in G Minor and other works.

Genevieve Cadle's recital in the Playhouse on Feb. 27 immediately placed this excellent young soprano in the front rank of rising American artists. She has a stimulating personality, a soaring style, an unusually beautiful voice, and—best of all signs of enduring ability—a genuine, systematized and shrewdly controlled production. The engrossing character of Miss Cadle's work was apparent even at the outset of her program, when she brought freshness of interest and a delightful interpretative sense to her vivid performance of some old Italian arias. The warmth of her tone was well displayed in a group of lieder by Hugo Wolf, Erich Wolff and Strauss. Songs in French and English, completing her list, displayed her easy understanding of their beauty and effectiveness. Edgar Nelson provided polished accompaniments.

A large audience applauded Jascha Selwitz, violinist, for clear and invigorating performances of an interesting program, on which Ravel's "Tzigane" was listed, when he played to accompaniments by Prudence Neff at the Fine Arts Recital Hall on Feb. 27.

The Gordon String Quartet featured a recent, and characteristic, Quartet by Leo Sowerby in a program given at the Arts Club on Feb. 27.

Roland Hayes made his final appearance for two years in Orchestra Hall on Feb. 28, choosing a rather sombre group of songs in German, French and English, the last including compositions by Griffes and Rachmaninoff. The customary illuminating performance of Negro spirituals at the close of the list considerably relieved the effect of the preceding material, though the tenor's remarkably fine use of his voice was of great interest throughout the recital. William Lawrence supplied admirable accompaniments.

Artistic Dance Program

The dance program given by Andreas Pavley and Serge Oukrainsky in the Goodman Theater on the evenings of Feb. 28 and March 1 was one of the most interesting events of the season, not only because these very popular choreographers always delight their large Chicago following, but because Mr. Pavley, returning from an extended tour, was making his first Chicago appearance in several years. Sold-out houses were the order for both performances.

The latter third of the program was given over to the dancers and their corps de ballet; some gifted pupils having supplied a group of divertissements and a Japanese ballet, "The Legend of the Sun," earlier in the list. Mr. Pavley, enthusiastically applauded on his first appearance, danced a "Pierrot" to music by Offenbach, contributed his mimed drama of a martyr persecuted and crucified for his faith to the musical setting of Beethoven's Funeral March, and led the concluding "Czardas," in which the entire company took part. Mr. Oukrainsky and Edris Milar offered a bright Cubist Dance, to music of Hadley; and the former also was much applauded for a "Siamese" Dance. Miss Milar displayed a polished technic in solo work. Evelyn Chapman and several of the company's members were much applauded in dances arranged to the interlude in Act I of "Werther" and the "Blue Danube" Waltz. The charming Japanese ballet was set to music arranged from native melodies.

As is customary with Mr. Pavley and Mr. Oukrainsky, the choreography was excellently conceived, very large ensembles combining both intricacy and clarity of design. The costuming was brilliant and many young students of promise showed careful training.

Giannini at University

Dusolina Giannini, soprano, was hailed with pleasure on Tuesday afternoon when she sang at Mandel Hall in the Chicago University's music series. Music by Handel, Beethoven, Puccini, Marsden and La Forge, in addition to Italian folk-songs, in arrangements by Vittorio Giannini, comprised her program. The artist displayed her rich and dramatic voice with superb effect.

Gil Valeriano, Spanish tenor, delighted his first Chicago audience when he sang at Kimball Hall on March 3, to accompaniments by Alice Vaiden. Mr. Valeriano's voice is admirably used, being sustained with notable smoothness and certainty. Its tone is susceptible to a great deal of coloring, and his style is both

graceful and persuasive. Customary recital material of the best grade was included on his list with some Spanish songs, several of which were unusual, and all of which were admirably sung.

Ruth Orcutt, pianist, made an excellent impression upon a cordial audience when she played in the Fine Arts Recital Hall on Thursday evening. She shared her program with Cecil Blanchard Selfridge, a young baritone, who made a pleasing impression despite a certain immaturity. Miss Orcutt, playing the Bach-Busoni Chaconne, a group of shorter pieces and the final movement of the Second Concerto of Rachmaninoff, disclosed a certainty of skill and a quickness of taste which are of a genuinely high order. Edward Collins played the second piano part of the Concerto. Robert Macdonald accompanied Mr. Selfridge.

Kathryn Langmade, a very young and promising coloratura soprano, was heard in Kimball Hall recently, making known the excellent quality of her voice and her fine command of florid singing, both at their best in her top register. William Lester was the accompanist.

Helen B. Lawrence, pianist; Arthur Kraft, tenor, and Aldo del Missier, violinist, were heard as soloists with the Columbia School Symphony at a concert given in Orchestra Hall on Feb. 3. Ludwig Becker conducted. The program included Tchaikovsky's "Marche Slave," the MacDowell Concerto in A Minor, Mendelssohn's Fourth Symphony, Lalo's "Symphonie Espagnole," Beethoven's "Adelaide" and dances by Brahms and Dvorak.

EUGENE STINSON.

Opera Society Holds Meeting

CHICAGO, March 5.—The American Opera Society of Chicago, founded by Mrs. Archibald Freer, and of which Edith Rockefeller McCormick is honorary president, met at the home of its president, Mrs. Albert J. Ochsner, on Feb. 28. A musical program was given by Mrs. John Dwight Sample, soprano; Stella Roberts, violinist, and Marion Roberts, pianist. Joseph Schwickerath, who is to manage opera performances given in English in the new North Side Turner Hall, addressed the meeting.

Morrissey Sings for D. A. R. Chapter

CHICAGO, March 5.—Marie Morrissey, contralto, accompanied by Morton Howard, gave a program in the Hotel LaSalle on Feb. 22, before the Kaskaska Chapter of the Daughters of the American Revolution, of which Miss Morrissey is a member. Her activities at the Woman's Athletic Club, of which she is an enthusiastic member, reveal another phase of her varied interests.

CHICAGO.—Isabel Richardson Molter, soprano, recently sang at the Eastside High School, Superior, Wis., and before the Woman's Club, Two Harbors, Mich. Harold Molter accompanied her.

VIERNE IS SOLOIST WITH STOCK FORCES

Chicago Given First Hearing of "Tragic" Overture by Collins

By Eugene Stinson

CHICAGO, March 6.—Frederick Stock presented Louis Vierne, titular organist of the Cathedral of Notre Dame, Paris, at yesterday's subscription concert by the Chicago Symphony. The program:

Overture to "Donna Diana," Von Reznicek
Symphony in D Minor (Unfinished), Bruckner
Symphonic Piece for organ and orchestra (First performance in Chicago) Vierne
"Tragic" Overture, Edward Collins (Conducted by the composer; first performance in Chicago)
Improvisation on a Given Theme, Vierne

Mr. Vierne's mastery of the organ is of a sort to attract attention even in Chicago, where local chapters of national organists' associations have recently started a campaign to enlighten us as to the capacities of the world's greatest organists. The French artist's symphonic piece is in three movements, material for which was drawn from various of the five organ symphonies for which the composer is noted. In grace of idea, refinement of detail and charm of contents, the new work becomes decidedly entertaining, without offending dignified traditions. For the improvisation, Mr. Vierne was handed the theme of the Gregorian hymn, "Ave Maris Stella," and embodied it in a fluent and ingenious setting. Recalled after this performance, he played Widor's Toccata.

Mr. Collins' Overture won the Chicago and North Shore Music Festival prize of \$1000 last June, and was given its first performance at that time in the Patten Gymnasium under Mr. Stock. Mr. Collins gave a vigorous and persuasive performance of the excellent work yesterday afternoon, and was forced to make many bows in response to enthusiastic greetings.

The Bruckner Symphony was also very well liked in certain portions of the house. The opening overture was delightfully played. The program is to be repeated tonight.

At the symphony's children's program of March 3, Edna Ellen, a pupil of Léon Sametini, played Sarasate's Fantasy on airs from "Carmen," with fine phrasing and beautiful tone. Mr. Stock explained and conducted the opening movement of Beethoven's Eighth Symphony, the Bach-Abert Chorale and Fugue, and Strauss's "Roses from the South." The children sang "Over the Hills and Far Away."



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VISITORS ENGROSS WINNIPEG

English Singers and William Heughan Heard—Choristers Give "Messiah"

WINNIPEG, March 5.—William Heughan, Scottish singer, gave two concerts to interested audiences in Central Church on Feb. 18 and 19. The audiences on both occasions thoroughly enjoyed Mr. Heughan's excellent interpretation of his native folk-songs. Gladys Sayer was the accompanist and played pieces by MacDowell and Grainger.

The Winnipeg Choral Orchestral Society, consisting of a choir and orchestra of 160 members, under Ronald W. Gibson, gave "Messiah" in Grace Church on Feb. 23. The church was filled to capacity. The soloists were Mae Clarke, soprano; Mrs. Burton Kurth, contralto; Davidson Thomson, bass, and Arthur Diehl, tenor. Herbert Sadler played the organ. John Waterhouse was concert-master.

A capacity audience greeted the English Singers on their first appearance in Winnipeg in Central Church, on Feb. 21. The six singers—Flora Mann, Nellie Carson, Lillian Berger, Norman Stone, Norman Notley and Cuthbert Kelly—enraptured their listeners with beautiful singing of English madrigals and motets.

The concert was under the local management of Fred M. Gee.

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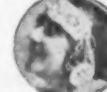
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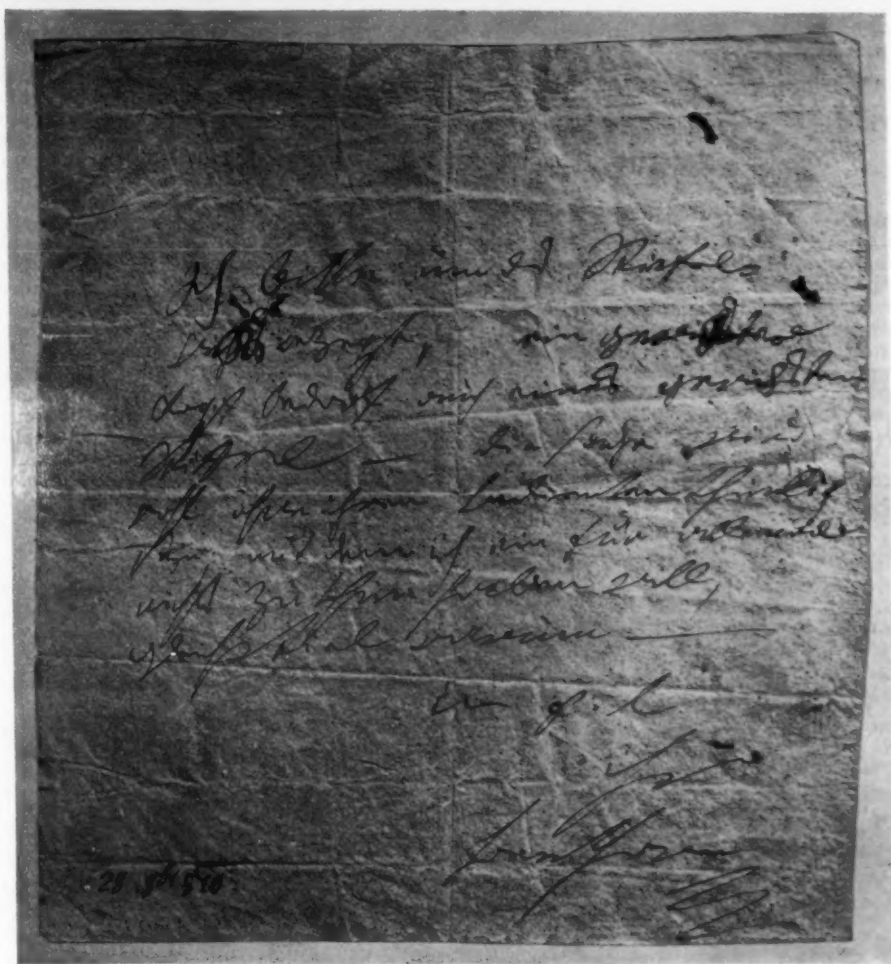


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Unkown Beethoven Letter Comes to Chicago



Beethoven's Original Request for a Shoe Polish Recipe, Acquired in Vienna by Alexander Raab of Chicago

CHICAGO, March 5.—Alexander Raab, who has returned from abroad to teach at the Chicago Musical College after a six months' vacation, has brought a precious souvenir in the form of a Beethoven autograph. The letter was sold at a government auction in Vienna last winter. It was entirely unknown, and is not even mentioned in the definitive catalogue of Beethoveniana. It is, Mr. Raab explains, one of that dwindling number of the great composer's autographs which have been handed down privately, from generation to generation, as family treasures.

The contents of the letter are both characteristic and amusing: In it Beethoven requests a recipe for shoe polish, explaining that "a shiny head calls for shiny boots." He requests, in a strain of independence hardly surprising, that the recipe be not sent through the butler, with whom Beethoven wished to have nothing to do!

Mr. Raab resumed his teaching at the college on March 1, and will continue

his special term until Sept. 1. He is the only leading member of the faculty who will teach through August. A special Raab fellowship of two lessons a week will be offered for his entire stay. Another fellowship is offered for those students who will attend the summer master term, from June 27 to Aug. 6. Fellowships are also offered for the distinguished pianist's two classes, the one in repertoire-interpretation, the other in "Technic and How to Study."

Mr. and Mrs. Herbert Witherspoon and Mr. and Mrs. Carl D. Kinsey, who returned from a lengthy western tour last Saturday, will journey to the East next week. Mr. Witherspoon will address Marywood College, Scranton, Pa., March 8, the Federated Music Clubs of Rhode Island in Providence, March 9, and the Eastern Supervisors' Conference in Worcester, Mass., March 10. Mr. Witherspoon will also speak before the Kansas Federated Music Clubs at Kansas City on March 15, and at the Michigan State Normal School Convocation, in Ypsilanti, March 24.

Cadle returned to New York City, where she is soloist in one of the large synagogues, and where her concert engagements are booked.

Bush Students Prepare Ninth Symphony

CHICAGO, March 5.—The Bush Conservatory Symphony's performance of Beethoven's Ninth Symphony, on March 16, will be the first given this masterpiece by a student organization in America, it is stated. Richard Czerwony, conductor, will have the assistance of a chorus of 100, which Edgar Nelson, president of Bush, has been training. Soloists will be Grace Holverscheid, Frederica Gerhardt Downing, Watt Webber and Poul Bai. The program will also include the G Major Piano Concerto of Beethoven, with Ella Spravka of the faculty, as soloist.

George Perkins Raymond, tenor, who has been busy with recitals in Boston, Philadelphia, Trenton and Chicago of late, was to sing for the Chaminade Club, Brooklyn, at the Hotel Bossert, on March 9.

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Orchestra in York, Neb., Begins Symphony Series

YORK, NEB., March 5.—The first of a series of concerts was given by the York Symphony in the Opera House on Feb. 26. Under the leadership of Bohdan Schlanta, the players achieved a noteworthy success. Program numbers were the "New World" Symphony by Dvorak, and the overtures to "The Magic Flute" and "Zampa." The auditorium was filled to capacity. E. B. S.

ACOUSTICS DEVICE TESTED

Dr. Berliner Demonstrates in Washington His Invention

WASHINGTON, March 4.—An innovation in acoustics has been successfully demonstrated here by Dr. Emile Berliner, Washington inventor, in one of the largest auditoriums in the city. More than 1000 persons witnessed the new achievement in the mastery of sound.

The invention consists in padding scientifically hard-surfaced walls of brick, cement, or stone. At various spaces the walls are plastered with hollow paper discs covered with thin wires to hold their shape. Dr. Berliner calls these "sound sponges." These absorb the sound waves, preventing reflection and banishing echoes. The device, according to the inventor, can readily be installed after a building has been erected, although it is easier to install the sound sponges while an auditorium is under construction.

The voices of singers and the sounds of musical instruments were perfectly sonorous and easily heard in all parts of the auditorium. Hand-clapping sounded like the "rat-tat-tat" of a telegraph instrument.

Working on the theory that acoustics are usually good in a room with wood walls, while hard walls generally make hearing difficult on account of the reflection of sound, Dr. Berliner has spent several years perfecting his invention.

Reuter Re-engaged in Los Angeles

CHICAGO, March 5.—Rudolph Reuter, pianist, was marooned with the entire Los Angeles Philharmonic, with which he was traveling as soloist, recently, during the floods on the Pacific Coast. A concert planned for San Diego had to be cancelled, but Mr. Reuter, heard as soloist on the return to Los Angeles, scored so decisively that he was re-engaged for the concert of March 2.

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Organists Favored in New Publications

By SYDNEY DALTON



CONSIDERABLE portion of this week's music is devoted to numbers for the organ, most of them written in a simple manner that makes them useful for teaching purposes. Pianists, singers and teachers have their share, also, of the publishers' current offerings. The piano numbers are mainly teaching pieces, but singers will find some attractive novelties in songs by Louis Victor Saar and N. Slonimsky.

A Budget of New Pieces and a Transcription for the Organ

"Dawn" is the third of a set of three pieces for the organ by Alfred T. Mason. It affords an opportunity to the performer of gaining good effects on the instrument and it is not difficult. Roland Diggle has written a "Choral Symphonique," using four well-known hymn tunes in its making. Like most of this composer's numbers, it makes effective use of the possibilities of the instrument and is well written throughout. The same composer has made a very playable arrangement of Arthur Traves Granfield's "Album Leaf," a melodious little idea; and, finally, from the same press (Oliver Ditson Co.) there is a Marche Nuptiale by W. Berwald that includes a broad and exultant solo.

The five "Melodious Studies," by Dudley Peele: Prelude, "Chanson Triste," Grazioso, "Ave Maria" and "Pedal Solo" are short ideas, tunefully written, but quite unpretentious, with no attempt at development or decoration. Most of them are two pages long and they are easy to play. Slightly more ambitious are three organ pieces from the same publisher (Clayton F. Summy Co.) by Helen Searles-Westbrook, entitled "On the Ontonagon River," Andante Religioso and "Laughing Sprites." Three earlier numbers in this same set were reviewed not long since. These later examples possess the same merits: melodiousness and a certain amount of freshness of ideas and their handling. And the composer knows how to write for the instrument. The Summy press also puts out a transcription of a Nocturne by Louis Aubert, made over for the organ by Alden Barrell, that, within its brief span of two pages, is highly effective. It should find favor.

Two Songs for High Voice by M. Slonimsky

Two "Impressions" for a high voice, entitled "Silhouettes" and "The Flight of the Moon," having Oscar Wilde as author and N. Slonimsky as composer of the music (White-Smith Music Publishing Co.) deserve a place among the best songs that have appeared this season. They might be described as duets for voice and piano. The instrumental parts are even more essential to the interpretation of the poems than the voice; and, incidentally, they are written for skilled pianists. In both songs impressionism is uppermost. The composer paints the sea "flecked with bars of grey" and the moon withdrawing "to her sombre cavern," "wrapped in a veil of yellow gauze." Perhaps others, like myself, might disagree with his rather noisy treatment of:

The young brown throated reapers pass like silhouettes against the sky.

but possibly Mr. Slonimsky, in his imagination, could see those brown throats swelling in raucous song. However, they are remarkably and unusually fine songs that will instantly appeal to serious interpreters.

Louis Victor Saar's "Four Seasons," a Canadian Song Cycle, (Carl Fischer)

contains four of the most interesting songs that have come from this composer's pen for many a day. The author of the poems, John Murray Gibbon is, if my memory prompts me correctly, a Canadian, and he sings of our Northern neighbor with a touch of familiarity and naturalness that seems corroborative. The songs are entitled "Winter," "Spring," "Summer" and "Fall" and, while they are all short, ranging from two to three pages, each is strikingly expressive, and the free verse style of the texts has afforded the composer ample opportunity for varied and imaginative writing, of which he has taken full advantage. There is nothing commonplace or dry about these songs. Mr. Saar has reached his Op. 119 here, but he seems to have as much freshness and fertility of imagination as ever; and his skill is, of course, beyond question. This cycle is for a low voice and is equally effective for contralto or baritone.



Louis Victor Saar

A Course of Study in Rhythm

"The Rhythm Book," by Lois Haupt (Carl Fischer) is a work whose aim is well set forth by the author in the first paragraph of her introduction: "To create an understanding of rhythm and to develop and improve the feeling for rhythm within the pupil—through natural ways of expression, musically, and without a metronome or any outside mechanical aid." It is a book for the advanced student as well as the beginner, and it makes an exhaustive study of meter and rhythmic figures, using, at the end, examples of 5-4, 7-8 and 11-8 times. Any student who masters all the patterns in this book—who can feel them and reproduce them—will have sufficient command of rhythm for all purposes.

Among the new publications for piano are a number of pieces written specially

for the teacher. Nicholas D'Averil's "In Meadows Gay" (Oliver Ditson Co.)



Ethel Glenn Hier

is a book of ten numbers for first and second grade pupils, well varied in mood and meter. Jennie Seltzer's "Tone Pictures" (Clayton F. Summy Co.) are also for the second grade. The eight numbers are put out in book form, or may be obtained separately. They are tuneful and offer valuable study material.

Ethel Glenn Hier's "Fairies Folk" (Carl Fischer) is a set of three pieces, published separately. "Fairies Playing Tag" is a study in phrasing; "Fairies' Twilight Song" a study in crossing of the left hand, and "Fairies Waltzing in

the Moonlight" is a study in legato. The composer carries out her ideas in an entertaining manner.

Another second grade piece is "Vale of Song," by Walter Rolfe (Clayton F. Summy Co.) in which the left hand is responsible for the melody, in waltz tempo. From the same publisher come three third grade pieces by Theodora Dutton, entitled "An Evening in Commencement Week." Like most of the pieces by this composer, they are tuneful and well written. "Hurdles" and "Gambol," by Charles Huerter are also for the third grade and are from the Summy press. They are lively numbers that make good studies in phrasing. Frances Terry's "Study Preludes in Contrasting Moods" (Oliver Ditson Co.) is a book of fifteen pieces for more advanced pupils—those of about fourth grade. Their scope is wide, being designed, as the composer says, "to increase the student's proficiency in finger, wrist and pedal technic." Among them are many worth while musical ideas, and they are all valuable as studies.

ST. LOUIS RECITALS GIVE FINE PLEASURE

Resident Musicians Appear in Programs of Diverse Kinds

By Susan L. Cost

ST. LOUIS, March 5.—The Apollo Club gave its second concert of the season in the Odeon on Feb. 16, with Edna Swanson Ver Haar, contralto, as soloist. The club sang well under the direction of Charles Galloway, particularly in a capella numbers. Paul Friess and Herbert Fenton were accompanists. Miss Ver Haar made a favorable impression.

A joint recital was given by Margery Maxwell, soprano, and David F. Earle, St. Louis pianist, in Sheldon Memorial Auditorium. Miss Maxwell has a voice of exquisite quality, and uses it with much intelligence. One of her most interesting songs was written by Rev. J. Boyd Cox, rector of Trinity Episcopal Church, for which the concert was given. It was given a stirring reception. Mrs. Frank Habig was at the piano for Miss Maxwell. Mr. Earle's list consisted of works of Bach, Schumann, Chopin, Debussy, Rachmaninoff and Liszt, which he played in an individual manner, showing thorough musicianship.

Roland Hayes returned to the Odeon for his second concert of the season, given for the benefit of the Colored Orphans' Home of St. Louis. He sang to a capacity house, and gave a unique program with his able accompanist, William Lawrence.

The Musicians' Guild met on a Sunday afternoon in the ballroom of the Gatesworth Hotel, when Dr. Arthur Bostwick, head of the St. Louis Public Library, gave a talk on "Chinese Music."

Aline Howard, soprano; Walter Newman, tenor, and John Kiburz, flutist, gave a delightful musicale at the St. Louis Woman's Club recently. Mrs. David Kriegshaber and Katherine Carmichael were accompanists. The program consisted of operatic arias and duets, with a few lighter numbers. The program was under the direction of Margaret Chapman Byers.

The Denishawn Dancers, headed by Ruth St. Denis and Ted Shawn, appeared in the Odeon on Feb. 15 in a characteristically artistic performance. The performance was the closing attraction of the Civic Music League schedule under the skillful direction of Elizabeth Cueny.

The Wilnor Choral Club gave a delightful program in the Calvary Methodist Episcopal Church recently, under the direction of Bernice Randall Angelico. The youthful voices in this choir

make any concert of the club refreshing. Anna Patterson was the soloist.

Bernard Ferguson, baritone, formerly a member of the Municipal Opera Company, has opened a studio in St. Louis and has taken up permanent residence here.

Denver Enjoys Two-Piano Recital

DENVER, March 5.—Denver concertgoers experienced special pleasure on Feb. 8 when Guy Maier and Lee Pattison gave a two-piano recital in the City Auditorium. Their program, which included arrangements by both Mr. Maier and Mr. Pattison of works by Brahms and Moussorgsky, could not have been better. The artists appeared under management of A. M. Oberfelder.

B. P.

Adele Schuyler Soloist with Allentown Forces

ALLENTOWN, PA., March 5.—Adele Schuyler, soprano, was a soloist with the Municipal Band in the Lyric Theater here recently. She scored a pronounced success with her audience by her clear lyric voice and brilliant singing of the "Villanelle" by Del'Acqua and songs by Logan, Kriens and others.

CHICAGO.—Lorna Hooper Warfield, soprano, was announced to sing before the Twentieth Century Club of Oshkosh, Wis., on Feb. 19. She was heard by the Woman's Advertising Club of Milwaukee on Feb. 17.

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CHICAGO, ILL.

Metropolitan's Week of Opera

[Continued from page 4]

tists already well identified with these parts, though in the first and last instances not those who had essayed the corresponding rôles in the matinée "Rheingold."

Walther Kirchhoff's *Siegmond*, his fourth Wagner characterization at the Metropolitan (and his fifth with the company if, to his *Loge* and the two *Siegfrieds*, is added a Philadelphia *Lohengrin*) was the most distinctive and at the same time the most controversial detail of the performance. The matinée audience reacted enthusiastically to his exceptionally lively and vigorous methods, and called him before the curtain many times. Apparently he shared the highest favor of the afternoon with Maria Müller, whose *Sieglinde* possessed visual as well as vocal attractions, and not merely the illusion but the reality of youth. For the case-hardened, however, there was much in Kirchhoff's treatment both of the action and the music that was disturbing in its extravagance. Much of the time, it was as if *Loge* had come back in *Siegmond's* garb. In his quest of vocal color, the tenor made free use of tones that suggested the guile of that worthy rather than the nobility of the *Walsung*. His rhythms were erratic, his attitudes and gestures excessive and by no means invariably heroic. Some exceedingly good details there were—as in the preliminary struggles with the sword before it was drawn from the tree by a final herculean effort; and some that were equally unfelicitous, as this *Siegmond's* bantam poses in confrontation of a belligerent *Hunding*. Pavel Ludikar was rather out of his element as that sombre avenger, neither his voice nor his personality conforming to the requisites of the rôle.

Miss Müller's charm has already been referred to; hers was a *Sieglinde* not without a touch of the ingenue, but prettily sung and capably delineated.

Friedrich Schorr's *Wotan* was sung with restraint and acted with a careful regard for the traditions. The Farewell was of moving beauty of tone.

Vocal opulence and dignity of style characterized also the *Fricka* of Karin Branzell, and Nanny Larsen-Todsen was again the most satisfactory *Brünnhilde* of recent seasons. The *Walküren* were Marcella Roseler, Marie Tiffany, Editha Fleischer, Ina Bourskaya, Marion Telva, Henriette Wakefield, Grace Anthony and Kathleen Howard—a hardworking octet whose failure to suggest the Amazonian characteristics of these maids of battle was not a new thing in the history of "Walküre."

Artur Bodanzky conducted with his accustomed energy and with no dalliance along the way. Thanks also to the not altogether appropriate vivacity of *Siegmond* it was a performance that often assumed an unusual atmosphere of briskness and stir, sometimes at the expense of vocal beauty and dramatic illusion. O. T.

The Third "Traviata"

"Traviata," its tunes and its tears, occupied the Metropolitan stage on Friday evening with *Lucrezia Bori* singing *Violetta* for the first time this season. Miss Bori's impersonation is thoroughly familiar. It is one of singular appeal, very wistful and delightfully theatrical, quite befitting a courtesan of the days of the Second Empire who had her emotions laid in so set a pattern. She was

in excellent voice, and her singing of the first act, "Ah, fors'è lui," and the last-act "Addio del passato" were all that could be desired. Mario Chamlee was satisfactory as the witless *Alfredo*. Mario Basiola was a conventional *Gertrude*. Other rôles were capably sung by Minnie Egner, *Flora Bervoise*; Marie Mattfeld, *Annina*; Angelo Bada, *Gasparone*; Vincenzo Reschiglian, *Baron Douphol*; Millo Picco, *Marquis d'Obigny*, and Paolo Ananian, *Doctor Grenvil*. Tullio Serafin conducted. E. A.

A Matinée "Faust"

Gounod's "Faust" was sung at the Saturday matinée with Edward Johnson in the title-rôle, Queena Mario as *Marguerite*, Lawrence Tibbett as *Valentine*, and Michael Bohnen as *Méphistophélès*. Ellen Dalossy was *Siébel*, Kathleen Howard *Marthe*, and James Wolfe, Wagner. Louis Hasselmans conducted.

The best singing of the afternoon was done by Mr. Tibbett, though Mr. Johnson achieved the "Salut Demeure" very beautifully, his High C bringing a round of applause. Miss Mario's characterization was appealing and well done throughout the opera, but she has sung better. There were times when she appeared to be holding back her tone unnecessarily.

Mr. Bohnen's *Méphistophélès* dominated the performance and did so to an undue extent. Passing over Mr. Bohnen's eccentric costuming and makeup, one must regret that he feels Gounod's music is better adapted to declamation than to the real sort of singing which he can do so well. He also seems to have misapprehended the importance of the touches of comedy in the Garden Scene. These are scarcely in the nature of the comic-relief of the porter in "Macbeth" or *Peter* in "Romeo and Juliet." His goings-on very nearly broke up the proceedings entirely at one point and absolutely diverted all interest to the corner of the stage where he was sky-larking, so that any feeling of quartet was completely lost. Mr. Bohnen's personality is a sufficiently incisive one not to need this sort of thing and it is curious that his artistic sense, so exceedingly fine in many directions, does not counsel him toward recognition of the fact that he is most effective when in repose. His magnificent work in the Church Scene, especially, when coming after a particularly effective rendition of this passage by another great actor-singer, proves the point.

Mr. Hasselmans conducted, in some parts, with such speed that the singers could scarcely take up their clues, and in others with a wearisome slowness. The entire performance caused one to sigh for the "Fausts" of yesteryear. J. A. H.

A Popular "Butterfly"

Maria Müller's impersonation of the title rôle was again the most interesting feature of Saturday night's "Madama Butterfly." Miss Müller sang the part beautifully, and showed an intelligent appreciation of dramatic details, though her impersonation still lacks repose and is sometimes open to the charge of over-acting. Armand Tokatyan seemed not quite in his best voice as *Pinkerton*. Antonio Scotti was the mellow-voiced and mature *Sharpless* familiar from the past. Ina Bourskaya made a very competent *Suzuki*. Others in the cast were Dorothea Flexer and Messrs. Paltrinieri, Malatesta, Wolfe and D. Angelo, with little Paolo Quintina as *Trouble*. Vincenzo Bellezza brought large sonorities from his orchestra, rather overtaking the singers at moments, but in general gave a very competent reading. There was a popular ovation for the chief artists from a small section of the audience at the close. N. T. O.

Sunday Night Concert

The spirit of Richard Wagner lifted the Metropolitan contingent to a higher artistry at the regular Sunday evening concert, March 6, than is the general average on these occasions. This particular concert was for the benefit of the emergency fund of the company, but it is doubtful if that fact was a contribu-

tory cause to the esprit that enlivened practically everybody's performance.

Friedrich Schorr was the first of the soloists, and he sang "Was duftet der Flieder," from "Die Meistersinger," with memorable poetic charm. Marcella Roseler and Karin Branzell followed with the duet from Act II of "Lohengrin," both being in excellent voice. Walter Kirchhoff delivered the "Schmiedelied" from "Siegfried" in particularly fiery style, and reaped no less than a dozen recalls as a reward. Nanny Larsen-Todsen, after the orchestra had played the "Tristan" Prelude, sang *Isolde's* "Liebestod" in the manner for which she has become known as one of the Metropolitan's best *Isolde's*. Michael Bohnen was the last of the listed soloists, and sang *Wotan's* Farewell, from "Die Walküre" appropriately dramatically.

Other ensemble numbers were the Quintet from the third act of "Die Meistersinger," sung by Editha Fleischer, Karin Branzell, Rudolf Laubenthal, George Meader and Mr. Schorr, and the "Spring Song" and Duet from "Die Walküre," sung by Miss Roseler and Mr. Laubenthal. The orchestra contributed its portion to the occasion in capable manner—Vorspiel to "Die Meistersinger," "Good Friday Spell" from "Parsifal" and the Rhine Journey from "Siegfried." Mr. Bamboschek conducted. A. S. M.

Vladimir Rosing Weds Rochester Singer

ROCHESTER, N. Y., March 5. — The marriage of Margaret Williamson, a soprano in the Rochester American Opera Company, and Vladimir Rosing, Russian tenor and director of that organization, took place in this city on Saturday evening, Feb. 26. The ceremony was performed in the presence of a small gathering of friends. Mr. Rosing has been associated with the Eastman School here for several years as operatic director. The bride is the daughter of Mrs. J. E. Williamson of Mansfield, Pa.

Indisposition Caused Delay at Recital

In explanation of the lateness attendant on Gisella Neu's violin recital in Town Hall on March 3, her managers, the Standard Booking Office, report that Miss Neu was suffering from indisposition.

Bruno Walter to Conduct in America

Bruno Walter, who appeared as guest conductor with the New York Symphony several seasons ago, will return to the United States for a visit this summer. He will conduct a series of orchestral concerts at a music festival in Cleveland, according to European advices.

WARRENSBURG, Mo.—Ruth St. Denis, Ted Shawn and the Denishawn Dancers appeared at the third event in the series of artist's course sponsored by the student body of the Missouri State Teachers' College.

Sixth Tour of America

Finds Paul Kochanski

Much Heard Performer

(Portrait on front page)

Paul Kochanski has been particularly present in the American public eye this season. He was this week, on March 10, closing his southern tour with a recital in the Athenaeum, New Orleans. Previously this year, he made his sixth transcontinental tour of the country, giving recitals and appearing as soloist with orchestra in many of the larger cities. His activities in New York have included a Carnegie Hall recital, appearances as soloist with both the New York Symphony and the Philharmonic Orchestra, and a joint recital of Beethoven sonatas with Harold Bauer in Aeolian Hall. With the Philharmonic he was also heard in a Brooklyn concert, and he toured with the New York Symphony as soloist.

Mr. Kochanski is Polish, a pupil of Mlynarski and Thomson, and is the possessor of the coveted "Premier Prix avec la plus grande distinction de Bruxelles." He made his début in London when nineteen, arousing much approval and discussion. He has been heard many times in the principal capitals of Europe, having toured England, France, Germany, Russia, Poland, Spain, Turkey, Greece and Egypt. He made his first American appearances in 1921.

WALLA WALLA ACTIVITIES

Symphony Gives Program of Standard Numbers—Witherspoon Heard

WALLA WALLA, WASH., March 5.—The Walla Walla Symphony, under the direction of Mrs. Edgar Fischer, presented a splendid program at its forty-ninth concert. The organization is unique, in that the forty amateur and professional musicians who are its members give their time gratis for the purpose of furthering the cause of music.

The program contained the Overture to "Die Freischütz," two movements from Beethoven's Symphony No. 1, and smaller numbers by Mozart, Mascagni, Bohm, Schumann, and Chopin. Esther Sundquist Bowers, soloist, played Paganini's Violin Concerto, No. 1, accompanied by Esther Bienfang, and the Introduction and Rondo Capriccioso by Saint-Saëns.

Herbert Witherspoon, president of Chicago Musical College, lectured on "Music as Vital Factor in Education," in the Presbyterian Church, on Feb. 20. The Walla Walla Music Teachers' Association gave a dinner in honor of Mr. Witherspoon, Mrs. Witherspoon and Mr. and Mrs. Carl D. Kinsey.

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"Trovatore" Sung by Local Opera Ensemble—Lecture by Witherspoon

By Jocelyn Foulkes

PORTLAND, ORE., March 5.—Willem van Hoogstraten led the Portland Symphony, at the fourth Saturday morning concert, in the following numbers: "Eine Kleine Nachtmusik" by Mozart, Chabrier's "Espana" Rhapsody, Schumann's "Träumerei" and Moussorgsky's "Night on Bald Mountain." An audience composed largely of young people exhibited interest and enthusiasm. The playing of the works was of much appeal.

The Povl Bjornskjold Co-operative Opera Company, organized to present students in opera, sang "Il Trovatore" in English in Turn Verein Hall on Feb. 14, 17 and 21. The rôles of *Leonora* and *Manrico* were sung by Ruth Evelyn Fyke and Louis Sherman, the latter from the Seattle Opera Company. Alternating in the other rôles were Thelma Hubbard and Bertha Mae Schwan, contraltos; Hazel Boddington and Emma Louise Smith, sopranos; Povl Bjornskjold and William Elliot, baritones; Arthur Moulton and Bernard Spang, basses; Henry Keller and Cecil Parker, tenors. Mr. Bjornskjold was the stage director and Walter A. Bacon, musical director.

Herbert Witherspoon lectured on "Music, a Vital Factor of Education" under the auspices of the Portland district of the Oregon State Music Teachers' Association, at the Woman's Club on Feb. 15. Mr. Witherspoon made an urgent plea for the use of English in singing. In response to an inquiry about the status of jazz, he said it was in no sense American music, that it was vulgar. Mr. Witherspoon spoke on professional ethics at the luncheon at which he, Mrs. Witherspoon and Mr. and Mrs. Carl D. Kinsey were entertained by the teachers. Salem was another Oregon town in which Mr. Witherspoon lectured.

Boris Lass, accompanied by Mark Lass, gave a recent violin recital.

A MacDowell Club program was given by the Underwood String Quartet from the University of Oregon. The members are Rex Underwood and Delbert Moore, violins; Buford Roach, viola, and Miriam Little, 'cello.

The Dodge Violin Chorus, of sixty players, Mary V. Dodge, director, was heard at a municipal concert. Frederick W. Goodrich was the organist.

Students of Franklin High School, under the direction of Robert Walsh, presented De Koven's "Robin Hood." Evelyn Goodloe was *Maid Marian*; Tom Badley, *Robin Hood* and Everett France, the *Sheriff of Nottingham*. George Bishop, Clifford Johnston, Kenneth East, Horace Cooper, Eleanor Day, Mabel Burrow, Reginald Attix, Dorrine Thompson and Eulaine Cox sang the remaining parts.

Recent student recitals have been sponsored by Franck and Beatrice Eichenlaub, Ruth Bradley Keiser, Elsa Bischoff Moore, Laura Fox and Susie Michael.

Salem Appreciates Portland Symphony

SALEM, ORE., March 5.—The Portland Symphony attracted a capacity audience to the Elsinore Theater on Feb. 26, in its first appearance here under the leadership of Willem van Hoogstraten. The demonstration was indicative of sincere recognition of the fine work done. The program consisted of the "Unfinished" Symphony of Schubert, the "Bumble Bee" by Rimsky-Korsakoff, Moussorgsky's "Bald Mountain," the Overture to "Tannhäuser," "Valse Triste" by Sibelius and Tchaikovsky's "Marche Slave" J. F.

Luther College Band Is On Tour

DECORAH, IOWA, March 2.—The Luther College Concert Band, consisting of sixty pieces and under the direction of Carlo A. Sperati, has left on its twenty-second tour. The band is visiting twenty-three towns and cities in Iowa, Minnesota and Illinois, and will appear in twenty-five

concerts. This is the first time that the band has undertaken a tour during the school year. A feature of each concert is the appearance of the Luther College Quartet, consisting of Torstein Kvamme, Sigurd Ode. Harold Ellickson and Osmond Salvesson. The band will return to Decorah on March 3 to begin preparations for its tour to the Pacific Coast this summer. G. S., Jr.

KANSANS SING "PINAFORE"

School Glee Clubs Heard—Composer Gives List of Own Works

KANSAS CITY, KAN., March 5.—Gilbert and Sullivan's "H. M. S. Pinafore," was given an excellent performance by the Glee Clubs of the Central High School on Feb. 25. The work was given with orchestra, under Wendell Ryder. Florence Jones is director of the clubs.

The Mozart Club presented Carl A. Preyer, composer and pianist, of the University of Kansas at Lawrence, in a recital of his own compositions recently. Mr. Preyer was assisted by two of his colleagues, William B. Downing, baritone, and Waldemar Geltech, violinist. Mr. Geltech played two movements from Mr. Preyer's Sonata for violin and piano.

The Horner Institute-Kansas City Conservatory presented in a recital on Feb. 24 pupils of the following teachers: Wilbur Pfeiffer, piano; Russell Webber, violin, and Myrtle Broberg, dancing.

FREDERICK A. COOKE.

Negro Glee Club Sings for President

WASHINGTON, March 5.—The Glee Club of the West Virginia Collegiate Institute, an institution for the higher education of Negroes at Charleston, W. Va., appeared at the White House recently, and gave a program for President Coolidge. The President received the singers graciously, and complimented them on the work that they were doing. The conductor of the Glee Club is Clarence Cameron White, director of music at the West Virginia Institute.

C. G. A.

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CLUBS IN SAN JOSE GIVE PROGRAMS OF MUCH WORTH

Choral and Instrumental Music Is Presented by Several Groups in Interesting Fashion

SAN JOSE, CAL., March 5.—The San Jose Music Study Club gave a woman's choral program in the First Presbyterian Church on Feb. 22 before an enthusiastic audience. Earl Towner led the chorus, which showed careful and intelligent direction. The program combined musical worth with popular appeal. There were numbers by Oley Speaks, MacDowell, Hildach, Woodman, Shelley, Dunkley and Kreisler, and a group of Negro spirituals. In one of the latter, Leda Gregory Jackson sang a soprano obbligato. Grace Towner was the helpful accompanist for the chorus.

Successful soloists were Marjory M. Fisher, violinist and president of the Club; and Benjamin Edwards, baritone. Both had the excellent assistance of Alys Jane Williams as accompanist.

The Richards Glee Club gave its annual spring concert in the Morris Elmer Dailey Assembly Hall of the State Teachers' College, under the direction of Dr. Charles M. Richards. Kajetan Attl, harpist of the San Francisco Symphony, was a guest. This is the Glee Club's seventh season, and results are highly successful.

Last week's program meeting of the Music Study Club was devoted to Italian music. Jean Schellbach read a paper, which was illustrated by Laverne Husted, contralto, and Alys Jane Williams, pianist. Augusta S. Brekelbaum was the accompanist.

The Orpheus Club, an organization at the State Teachers' College, gave its second concert recently before an audience that expressed unqualified approval. Lloyd Adams played the piano. Evelyn Alford sang soprano songs. Herbert Miller was heard in bass songs. A trio composed of Dorothy Spottswood, pianist; Leon Jenkins, violinist, and Emile Painton, 'cellist, added to the program.

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Orchestra in Berlin, N. H., Wins Acclaim



The Berlin Symphony, with Dr. E. R. B. McGee, Conductor

BERLIN, N. H., March 4.—A concert by the Berlin Symphony was given at the Albert Theater with much success recently, under Dr. E. R. B. McGee. The ensemble, which is made up of fifty men and women musicians of this community, showed excellent training.

A novel feature of the list was the

performance of Ketelbey's "In a Persian Market" with the orchestra by a chorus in costume, representing a tableau of the Orient.

A soloist was Helen Eastman, soprano, who sang pleasingly Ardit's "Il Bacio" and songs by Herbert, Gounod, Logan and Woodman. Mrs. Yvonne Dubey, violinist, played the Andante from De

Beriot's Seventh Concerto with fine effect.

The chief number by the orchestra was Dvorak's "New World" Symphony, acceptably given under Dr. McGee's baton. The list included also Weber's "Oberon" Overture and Tchaikovsky's "Marche Slave." The large audience showed much appreciation of the playing.

PITTSBURGH EVENTS ARE WELL RECEIVED

Gauthier and Kindler Give Joint Recital—Dumesnil Is Heard

By Wm. E. Benswanger

PITTSBURGH, March 5.—The Y. M. & W. H. A. brought its first season to a successful close in the auditorium on Feb. 24, when Hans Kindler, 'cellist, and Eva Gauthier, mezzo-soprano, appeared in a joint program.

Mr. Kindler is well known here, and his every offering was received with much hand-clapping in appreciation of his sterling art. Miss Gauthier presented an unusual list of songs. Classical songs and works of the most modern composer were given delightful treatment by her. She prefaced her numbers with explanatory remarks.

The Y. M. & W. H. A., in its first season, has given four high-class concerts. All were well attended and proved a distinct addition to the musical life of Pittsburgh.

Maurice Dumesnil, pianist, gave a recital in Carnegie Music Hall on Feb. 28, before a discriminating audience. His program consisted entirely of works by Debussy and Chopin. Debussy was represented by a long list of works, which were clarified with intimate details. Readings of Chopin numbers were revealing.

The P. M. I. Chorus repeated its performance of "Martha" on Feb. 24. So many people were turned away on Feb. 4 that the opera was given another performance, with the same cast. Dr. Charles N. Boyd conducted in his usual efficient manner, and Frank Kennedy was at the piano. The rôles were taken by Valerie C. Chambardon, Janet McMullen, Sheldon Taylor, R. T. Kaufman, Robert Owrey, Melvin S. Hemphill, R. C. Topping, Oliver Groth, Leah Davis, Susan Barley and Emma Barley.

Oscar Helfenbein gave a piano recital in Carnegie Music Hall on March 1. His program contained works of Bach, Mozart, Beethoven, Chopin, Brahms and Schumann. Mr. Helfenbein was enthusiastically greeted, and gave able interpretations.

Ruth St. Denis, Ted Shawn and the Denishawn dancers appeared in Syria Mosque on Feb. 26. Some 4000 persons applauded the performance, which was under the management of Edith Taylor Thompson. In addition to Miss St. Denis and Mr. Shawn, outstanding artists were Doris Humphrey, Charles Weidman, George Stearns. Clifford Vaughan, conductor, had composed music for Oriental numbers.

ST. LOUIS.—John Blackmore, pianist, was heard here in recital and in a lecture on the piano methods of Tobias Matthay recently.

CALIFORNIA STATE INSTRUCTORS MEET

Long Beach Is Scene of Conference Which Draws Many Visitors

By Alice Maynard Griggs

LONG BEACH, CAL., March 5.—The State Conference of Music Supervisors and Teachers of Public School Music in California was held in Long Beach on Feb. 17, 18 and 19. It was attended by nearly 1000 delegates and visitors.

The following officers were elected: President, Ernest L. Owen, Mill Valley; vice-president, Minerva C. Hall, Long Beach; secretary-treasurer, Ada E. Camp, Fresno; educational council, Elizabeth Peterson, Fresno, and Gertrude Parsons, Los Angeles.

An address of welcome was read by Mayor Fillmore Condit of Long Beach. The response was made by Helen Helferman, commissioner of elementary schools, who presided at most of the sessions.

To the layman, perhaps the most interesting feature of the conference was a demonstration of the work done in regular class lessons in the public school. There were demonstrations in class violin playing, the playing of wind instruments, classroom music, music appreciation, harmony and in cello playing.

W. Otto Miessner, director of the Miessner Institute, spoke on "Your Need of Music." Ida E. Bach, Fremont High School, Los Angeles, gave an address on "School Opera, Its Place and Value." Richard J. Werner, commissioner of secondary schools, spoke of "The State Department of Education and the School Music Program." Frances E. Clark, educational department, Victor Record Company, discussed "Music Appreciation; Leaven or Garnish." Frances E.

Wright, associate professor of music, University of California, Los Angeles, talked on "Typical Output of a Junior High School." Cora A. Merry, supervisor of music, Riverside, Cal., chose "Securing the Best Results from the Grade Teacher" as her topic. Mary E. Ireland, supervisor of music, Sacramento city schools, gave an address on "Some Problems of the City Supervisor of Music."

Speakers at the banquet were W. L. Stephens of Long Beach; Dora A. Stearn, member of the State board; Alma Stetzler, president Los Angeles Branch C. M. T. A.; Grace W. Mabey, State music chairman, P. T. A.; Minerva C. Hall, general director of music, Long Beach public schools. A musical program was given by the Faculty Ensemble Group of Long Beach Music Department—Marion H. Higgins, Ruth Grant, Emelie Kaye, George C. Moore, Dwight S. Defty, Sara Pepple. The closing concert was given in the auditorium of the new Woodrow Wilson High School.

Speakers at a symposium on community music were Charles D. Smith, Stockton; Anna Kyle, Solano County schools; Emma M. Bartlett, Compton Union High School.

Lima Musicians Are Active

LIMA, OHIO, March 5.—The final concert of the Lima Piano Teachers' Association for the season was given by Edmond Vichnin of New York. The program included the Bach-D'Albert Prelude and Fugue in D, and works by Chopin, Debussy, Moussourgsky-Rachmaninoff, Pick-Mangiagalli and Liszt. Etude Club members were entertained recently by Mrs. R. O. Woods. Mrs. E. A. Siferd led a discussion of "The Oratorio." The musical program was in charge of Mrs. Joe Davison, Mrs. John Carnes and Marguerite Moyer. A series of "musical evenings" inaugurated by officials of the Y. M. C. A., and given on Tuesday of each week has proved a success. H. E. H.

Denver Hears Renowned Singers

DENVER, March 5.—Tito Schipa, lyric tenor, gave a highly appreciated concert in the City Auditorium on Feb. 24, under the management of Robert Slack. Mr. Schipa has realized that the highest art is the concealment of art, for one thought chiefly of the beauty of his songs, rather than of the way in which that beauty was produced. José Echaniz, the accompanist, played piano solos in an artistic manner. Two favorite singers were heard in the City Auditorium on Feb.

23, when Mary Lewis, soprano, and Reinald Werrenrath, baritone, gave a joint recital under the direction of A. M. Oberfelder. From the first number to the last encore, the audience was *en rapport* with the artists, whose intimate, informal style won all hearers.

L. B. P.

Columbus Applauds Galli-Curci

COLUMBUS, OHIO, March 5.—Amelita Galli-Curci appeared at the fourth in a series of five splendid concerts arranged by the Women's Music Club. The concert was given in Memorial Hall, before a capacity audience, and great enthusiasm prevailed. The Shadow Song from "Dinorah," numbers by Mozart, Benedict, Ardit, Rubinstein, Debussy and Carpenter were on the diva's program, to which she added such popular encores as "Love's Old Sweet Song" and "Lindy Lou." Assisting artists were Homer Samuels, pianist, and Manuel Berenguer, flutist.

R. B.

Maier and Pattison Win Applause in Dallas

DALLAS, TEX., March 5.—Guy Maier and Lee Pattison, pianists, gave an impressive recital for two pianos in the Crystal ballroom of the Baker Hotel on Feb. 15. The audience expressed much appreciation and insisted on several encore numbers. Harriet Bacon MacDonald was the manager.

C. E. B.

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Lisa Roma Is Witness for American Musical Talent at Home and Abroad

Philadelphia Soprano, Back from European Engagements, Says Artists from United States Are Keenly Appreciated There—Pleads for Singing in English

"AMERICANS have very good musical reputations in Europe, all reports to the contrary."

This is the verdict of Lisa Roma, who has just come home after singing there.

"I had marvelous receptions everywhere I went. Not once did I encounter any of those wild prejudices for which I'd been prepared on this side. I found, on the contrary, that Americans are held in very high esteem in musical circles. Most of the singers who have gone over there have had very good voices, they have unusual vitality, they are devoted to their work. All this has gone down to their credit. There is no need for any one of us to feel in the least inadequate in their environs so long as we are thoroughly prepared for whatever task we have chosen, so long as we singers remember, for instance, that it is necessary to hold our own musically as well as vocally. At the present time they think more of us than we give them credit for doing."

This is just a flying trip for Miss Roma. She has come home to make a short concert tour before returning in May to sing in London and Paris. She will give recitals in the principal eastern cities, including New York and Philadelphia, and then she sails.

"No two experiences are alike. It seems a dreadful waste that we can't help others by showing them the way we have found most profitable. I had very excellent training, all of it here in this country, all right in Philadelphia, as a matter of fact. I was a protégée of David Bispham, one of the pioneer advocates of singing in English. Consequently, I had invaluable coaching in diction. I studied with other teachers after his death, but I kept that wonderful foundation."

"When I finally went to Europe it was just to get a broader experience, to perfect my languages and my style. I had only been there a week when I was engaged by the Berlin Staatsoper. Now I have some twenty rôles in my repertoire, among them *Mimi* in 'Bohème,' *Aida*, *Tosca*, *Santuzza*, *Nedda*, and I have sung in all the standard oratorios."

Miss Roma outlines it all in a straightforward, matter-of-fact manner. She is a keen, energetic person with an unflinching sense of humor. Let her tell of some of her experiences abroad:

Auditions Under Difficulties

"I remember one very amusing instance in Naples. There the idea of time is so different. I was scheduled to have an audition at the San Carlo



Lisa Roma

Opera. It was in the middle of the summer and the heat was suffocating. My sister was with me, and between the heat and the street bands that kept us awake at night our stay in Naples was almost unendurable. But yet the audition just wouldn't seem to come off. They claimed they kept forgetting to order the piano. One evening I heard that Mr. and Mrs. Lagano were coming into town (they were the two who had to hear me) and I vowed I wouldn't let another chance slip by. Of course, there was still no piano, but I hired one myself and hired an Italian to bring it on a wheelbarrow. There were no lights, so I sent out for an ordinary red street lantern and held it over the piano. But we had the audition and left Naples immediately, with its pesky little street bands with their awful combinations of instruments, and the mosquitoes and the heat."

Miss Roma believes implicitly that Americans should foster opera in their own language, and she expresses herself with no little conviction:

Advocates Opera in English

"Personally, I love to sing in English, and if music is well written, if the proper word accents fall on the proper musical accents, if singers can only learn to appreciate the value of careful diction, then I see no reason why English is not as singable as any other language. I grant that we are a little too stoic to give full expression to our thoughts. We have too dire a dread of showing any emotion, but when we once learn to pass that barrier both the audience and the artists themselves will gain enormous benefit. I hope that the Deems Taylor success will pave the way for more operas in English. I hope, too, that some time we, as a people, will come to realize the need of having opera companies scattered throughout the country, so that people at large can hear them and learn to love them by hearing them again and again." M. A.

Singer Sues for Injury Alleged to Result from Falling Light Bulb

A novel suit was filed last week in the New York Supreme Court by Giacomo Bourg, baritone and voice teacher, for \$200,000 damages, alleging injury to his nerves and singing voice. He asserts that a discarded electric light bulb from a sign on a building at the northwest corner of Broadway and Ninety-sixth Street, struck him upon the head on Nov. 10 last, the pain and shock producing a neurotic condition in which "his vocal cords fail to co-ordinate" and causing him to lose his singing voice. The defendants in the suit are the Outdoor Advertising Company and the Ninety-sixth Street Realty Company.

Supreme Court Rules Law to Limit Ticket Prices Is Illegal

WASHINGTON, March 9.—The New York State law enacted to curb the profits of opera, concert and theater ticket brokers has been held unconstitutional by the United States Supreme Court. The case was appealed from the lower courts by Tyson & Brother and the United Ticket Offices, Inc., New York. They alleged that the law which prohibited them from reselling tickets at more than fifty cents in excess of the regular price violated the Fourteenth Amendment by depriving them of property without due process of law. The court decision states that opera, concert, theatrical performances, games and similar entertainments are not clothed with a public interest, and that therefore prices could not be regulated. A. T. M.

LEWISTON-AUBURN FORCES REVEAL MARKED PROGRESS

Orchestra Registers Improvement in Performance Winning Merited Approval—School Gives Operetta

LEWISTON, ME., March 5.—After three years consistent work, the Lewiston-Auburn Symphony Orchestra, in its concert this season, presented a program admirably chosen and artistically given, which merited the praise generously accorded the members from music lovers here. Much of the defects of former seasons had disappeared. The amateurs had learned much; and the professionals who took part, were an important factor in its success; while its make-up was well-balanced and the various instrumentation filled out. The brasses and basses have been strengthened notably.

This year a new director has had charge, this being Arthur N. Pettingill, conductor of the Brigade Band and a musician of note in band and orchestral circles in Maine. The most ambitious number was the Beethoven C Major Symphony; and the most colorful work was in the suite from "Sigurd Jorsalfar" by Grieg. The rest of the program included the "Raymond Overture" by Thomas; three compositions by Gruenwald, and an orchestral arrangement for "Faust." Solos work was done by Ruth Staples, a young Lewiston violinist, and by Oscar Lebel, trombone player.

Jordan High School contributed a musical evening in Lewiston recently, in the presentation of "Sylvia," an operetta of tuneful numbers, with the school orchestra playing the instrumental music. George W. Horne, supervisor of music in the Lewiston Schools, directed; and Mrs. John J. Butler was dramatic director. The outstanding vocal work was by Lorenzo Dumais, whose tenor is particularly promising. Other leading rôles were taken by Dorothy Lachance, soprano; Doris Brown, contralto; Edwin Weber, baritone; and Edward Vermette.

LIST OF CONTRASTS GIVEN BY ROTHWELL

Novelties Are Symphony by Haydn and Albeniz' "Catalonia"

By Hal Davidson Crain

LOS ANGELES, March 5.—Haydn's Symphony No. 13, in G, was heard for the first time in this city at the tenth pair of concerts given by the Philharmonic Orchestra on Feb. 24 and 25.

Although weighted down somewhat with its 140 years, the charm of the symphony's filigree era still clings to its honeyed measures and provided a fitting background for the other two numbers on the program, a "first time" work of Albeniz, and Glazounoff's Violin Concerto in A Minor, with Max Rosen as soloist.

Walter Henry Rothwell's conducting of the Haydn music emphasized the fact that the orchestra has not forgotten its classic schooling through frequent excursions into modern fields. Only praise can be written of the style in which Mr. Rothwell led his players.

In Albeniz' "Catalonia," the festive spirit, with its exotic flavor and many hues, roused the audience to a high state of enthusiasm.

The Glazounoff Concerto found a highly satisfactory exponent in Mr. Rosen. His round, lovely tone and facile technique enabled him to achieve climaxes in splendid style.

Florence Austral, soprano, and Erwin Nyiregyhazi, pianist, the week's out-of-town visitors, attracted large audiences. Miss Austral, on her first appearance in Los Angeles, made a deep impression at her recital in the Philharmonic Auditorium on Feb. 26. Beginning with "Leise, Leise" from "Der Freischütz," the singer disclosed an opulent tone in Strauss songs, operatic arias and English numbers. One of her finest achievements was accomplished in "Traume durch die Dämmerung," sung with imagination and restraint. David's "Charmant Oiseau" and "Ritorna vincitor" indicated Miss Austral's dramatic ability. Miss Austral had the assistance of John Amadio, a fine flutist. He played a sonata by Bach in excellent style, in addition to other numbers and encores. Worthy accompaniments and two well-played solos introduced Sanford Schlusell, formerly of Portland, Ore.

Mr. Nyiregyhazi gave recitals in the Philharmonic Auditorium on Feb. 25 and March 1, appearing under the management of Merle Armitage. To programs of standard numbers, including works by Beethoven, Chopin and Debussy, the pianist, added, at his second recital, music by Gershwin. Debate was aroused as to whether Mr. Nyiregyhazi's interpretations were traditionally "correct," but everyone seemed to appreciate the intensity and power of his delineations.

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Boston Activities

Mar. 5.

(Continued from page 27)

of singing and song interpretation. Other programs for the series include Harvey Worthington Loomis on "Folk and Art Songs"; J. Lillian Vandevere, "The Toy Symphony"; Stuart B. Hopkin, "High School Orchestras"; and Gladys Pitcher, "Glee Club Music." All the recitals have musical illustrations. This series is open to the public.

The Menorah societies of Greater Boston held a joint meeting in Phillips Brooks House on Feb. 23, when the Harvard Menorah presented a program of Jewish music, including the synagogal and folk types of song. Henry and Constance Gideon participated in "From the Cradle to the Chuppa," a collection of folk-songs. Mr. Gideon gave interpretative comments. Elizabeth Mazur, mezzo-soprano, and Mitchell Selib, tenor, sang.

Edith Noyes Greene has completed a series of three "Tone Talks" on American composers. The concluding talk was on Edward MacDowell. Mme. Greene's teacher. The series given to aid Mrs. MacDowell in the fund for the Edward MacDowell Association was a gratifying success, Mme. Greene speaking in each instance to capacity audiences. The first lecture was given at Framingham in the Edith Noyes Club. The second was at Brockton, before the Thursday Club, and the third at the Randolph Library Extension Woman's Club.

Paul Shirley of the Boston Symphony and viola d'amore soloist, was acclaimed at a recent concert held in Portland, Me.

The Paul Shirley Ensemble, Paul Shirley, viola d'amore; Alfred Zighera, viola da gamba; Howard Goding, harpsichord, appeared at the Smith College Chamber Music Series in Sage Hall, Northampton, Mass., on Feb. 9. The ensemble's laudable presentation of seventeenth and eighteenth century music won instant approval. Paul Shirley, director, gave an interesting talk on the instruments used, and each artist was heard in solo parts.

David Blair McClosky, baritone, who was graduated in 1925 from the New England Conservatory, gave a program of melodies by Bach in Jordan Hall on March 2. These were followed by songs from von Fielitz's "Eliland," and from Carpenter's cycle, "Gitanjali." Other numbers were by Schubert, Richard Strauss and Brahms. Raymond Coon accompanied in a commendable manner.

A "pop" concert given by Sigma Alpha Iota, one of the national sororities having a chapter at the New England Conservatory, attracted a large audience to Recital Hall on Feb. 28. A trio composed of Marjorie Neilson, Beatrice Peron and Faith Donovan presented music

by Fernández Arbás, Winternitz, Nevin and Sibelius. Songs in costume after Hermann Lohr were sung by Ruth Collins. Other soloists were Hazel Dunlap, Ruth Frezt, Hazel Hallet, Eleanor Packard and Rosita Escalona.

A large and appreciative audience attended a concert on Monday afternoon, Feb. 28, at the Women's Republican Club. This was arranged under the direction of Mrs. Jasper Whiting for the benefit of the South End Music School. The soloist, Saveli Walevitch, was introduced by Mrs. Walevitch, who also explained the stories of the songs which he presented. Acting as ushers were six girls from groups a year or more out, including the Misses Henrietta Sedgwick, Eleanor Frothingham, Mary Frances Oakes, Frederika Warner, Louisa Bazeley and Virginia Roberts. This is the second in a series of functions in aid of the music school. The next, on March 21, with Bruce Simonds as artist, will be a program of piano numbers.

Richard Platt, pianist, in his series of fortnightly Wednesday afternoons of music, at his studio, had the assistance on March 2 of Mrs. John Moseley Abbot, who, in songs, was accompanied by Mrs. Dudley Fitts. Denoe Leedy played piano music. The musicale was followed by tea. Mrs. Warren McPherson of Cambridge, and Mrs. Frederic Thaxter Parks of Newton Center poured. These musical hours will be continued during the Lenten season.

The Flonzaley Quartet, under the local management of Wendell H. Luce, gave a program in All Souls Church, Lowell, Mass., on Feb. 19.

Edna A. Squires, soprano, pupil of Minnie Stratton-Watson, sang at the Eastern Star musicale at Norwood, Mass., on Feb. 14. At ladies' night of the Norwood and Dedham Rotary clubs, Feb. 23, Mrs. Squires was acclaimed for her fine singing. James J. Allen, Jr., was her accompanist on both occasions.

In anticipation of the performance of Beethoven's "Missa Solemnis" at the opening of the Beethoven Festival on March 22, Leo Rich Lewis of Tufts College made a novel experiment in his lecture on the work on Feb. 27 in the Public Library Series. He had the assistance of about fifteen players of stringed instruments from the Tuftonian Chamber Music Group. There were also four players of wind instruments, who represented the solo vocal parts of the Mass. The orchestral part was sketched on the piano. In this way the contrapuntal texture of the choruses was clearly shown, though in stringed tone-color; and the distinction from solo voices maintained.

Gertrude Dueheana, teacher of voice, presented her pupils in recital at Steinert Hall on Feb. 25. The following won praise from a large audience: Margaret Keeley, Hazel Erb, Elizabeth Bernard, Gabrielle Decot, Helene Norwood, Alice Murphy, Alyce Hession, Mary O'Brien. Minnie Stratton-Watson was the accompanist.

The Chromatic Club, which is accomplishing much in the cultivation of music, gave another of its Tuesday morning musicales in the Copley-Plaza on March 1, when the following artists appeared: Norman Arnold, tenor; Ethel Hutchinson, pianist; Maria Iacovino, soprano; Eva Stark, violinist. There was the usual large and responsive audience. Accompanists were Margaret Richardson, Richard Malaby and Rose Stark.

Paul Shirley, viola d'amore player, fulfilled many bookings in February. He appeared at Smith College, Northampton, Mass.; City Hall Auditorium, Portland, Me.; Emanuel College, Boston, Mass.; Bowdoin College, Brunswick, Me.; Amherst College, Amherst, Mass., besides giving concerts with his orchestra in Winchester, Mass.; Quincy, Mass.; Manchester, N. H., and at Lasell Seminary, Auburndale, Mass.

W. J. PARKER.

Bonelli Will Give Recitals After Chicago Season

Upon the completion of the tour of the Chicago Civic Opera Company, Richard Bonelli, baritone of that organization, will give a recital in Baltimore, on April 4, another in Syracuse on April 7 and one in Auburn, N. Y., April 8.

BRUCKNER SYMPHONY IS DETROIT NOVELTY

Stokowski's Visit Welcomed As Important Event in Calendar

By Mabel McDonough Furney

DETROIT, March 5.—The first performance in this city of Bruckner's "Romantic" Symphony, given by the resident orchestra, and a visit of the Philadelphia players have been outstanding.

The Philadelphia Orchestra appeared in Masonic Auditorium on Feb. 26, when Leopold Stokowski gave the following program:

Overture in D Minor.....Handel
"Water Music".....Handel
Choralvorspiel, "Ich ruf zu dir, Herr Jesu Christ".....Bach
Toccata and Fugue in D Minor.....Bach
"Nuages," "Fêtes".....Debussy
"Rapsodie Espagnole".....Ravel

Mr. Stokowski's performance even excelled his work of last season, and a capacity audience called the orchestra to its feet after each number. The Bach compositions evoked particular interest; the Rhapsody brought the program to such a whirlwind close that the audience remained seated for about fifteen minutes, vainly hoping for an encore.

The Detroit Symphony had the assistance of Alexander Brailowsky in the subscription concerts given in Orchestra Hall on Feb. 24 and 25. The program was as follows:

Overture to "Genoveva".....Schumann
Piano Concerto in E Minor.....Chopin
Fourth Symphony ("Romantic").....Bruckner
(First performance in Detroit)

"Danse Macabre" for piano and orchestra.....Liszt

Mr. Brailowsky played the Chopin music with much poetic feeling that never bordered on sentimentalism. In the Liszt work he displayed amazing virtuosity. The Bruckner Symphony created such

a joyous atmosphere that it won instant approval.

On Sunday afternoon, Feb. 27, Djina Ostrowska and Ilya Schkolnik assisted Victor Kolar and the Detroit Symphony in a program which included a march by Herbert; the Intermezzo from "The Jewels of the Madonna"; pieces by Grainger; Prokofiev's Prelude and Tourniere's "Jazz Band," played on the harp by Mme. Ostrowska; four "Slavic dances (second series) by Dvorak (first time at these concerts); Saint-Saëns' Fantasia in A for violin and harp, with Mme. Ostrowska and Mr. Schkolnik, and Kolar's march, "The Viennese American."

This was one of the most tuneful and popular programs that Mr. Kolar has yet arranged. The Dvorak dances were cordially received, but the two marches were first in favor. Mme. Ostrowska obtained striking effects from an instrument that is usually colorless. Mr. Schkolnik played with authoritative style and beautiful tone.

Amelita Galli-Curci drew another throng to Arcadia Auditorium on Feb. 28. Mme. Galli-Curci has never given such demonstrations of artistry here, her simpler songs being fully as effective as the florid ones.

Clara Clemens, assisted by Margaret Mannebach, gave a program of folk-songs in the Detention Home on March 1, and a similar list in the Wayne County Jail on March 3. Both concerts were under the auspices of the Chamber Music Society of Detroit.

On March 1, Ruth St. Denis, Ted Shawn and the Denishawn Dancers made their second Orchestra Hall appearance within a few weeks. A popular number was "American Sketches." In addition to Miss St. Denis and Mr. Shawn, Anne Douglas, Charles Weidman and Doris Humphrey were prominent.

SAN ANTONIO PROGRAMS

Rethberg and Wilfred Appear—Benefit Concert Is Given by Artistic Performers

SAN ANTONIO, TEX., March 5.—Elisabeth Rethberg, soprano, was heard in recital on Feb. 26 at the Municipal Auditorium in the Mildred Gates series. "Dich Teure Halle" from "Tannhäuser" was well chosen, with "Vissi d'Arte" from "Tosca" as an extra number. Durante, Handel and Mozart were represented, also Bizet, Fauré and Delibes. Two songs by Griffes, "By a Lonely Forest Pathway" and "We'll Go to the Woods," held special interest. Max Jaffe was a notable accompanist.

The San Antonio Musical Club presented Thomas Wilfred in a demonstration of his Clavilux in the Municipal Auditorium on Feb. 25. Mr. Wilfred preceded each of the two parts of his program with a lecture on the possibilities of light and its development. Most interesting of the color studies were the "Chicago Nocturne," a study of a scene at night, and "The Ocean."

Mrs. Fred Jones, soprano; Mrs.

Zuleme Herff Simpson, contralto; Charles Stone, tenor, and Warren Hull, baritone, appeared in an annual benefit concert, given on Feb. 25 in the St. Anthony Hotel ballroom, for the Home of Neighborly Service. Mrs. Jones sang songs by Watts, Hueter and Arditi, and was heard with Mr. Hull in "La ci darem" from "Don Giovanni." She sang "Tutti Fior," from "Madama Butterfly," with Mrs. Simpson. Mr. Hull sang music by Deems Taylor, Keel and Gilbert. Mrs. Simpson was heard in an aria from "Rienzi." Walter Dunham was accompanist and played solo numbers by Goossens and Sibelius. The quartet was heard in a cycle of old English melodies, "Nora's Holiday," arranged by H. Lane Wilson. G. M. T.

English Singers Score in Dayton

DAYTON, OHIO, March 6.—The English Singers were presented as the fourth event in the Civic League's Course. The audience was large and enthusiastic. Motets by Byrd and sixteenth century madrigals were beautifully sung. Explanations of Cuthbert Kelly, of unfamiliar songs and methods, were keenly enjoyed. H. E. H.

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People and Events in New York's Week

GLEE CLUBS TO VIE FOR INTERCOLLEGIATE HONORS

Twelve Choruses Will Compete in Annual Event—Schumann Number Chosen for Prize Song

No longer can football teams boast of exclusive honors for long distance traveling, when the University of California Glee Club arrives in New York from Berkeley, Cal., to join its voices in competition with twelve other college glee clubs, in Carnegie Hall, the evening of March 12.

This year marks the eleventh consecutive intercollegiate meet. Clubs from Wesleyan, the 1926 national winner; Columbia, Dartmouth, Fordham, New York University, Princeton and Yale, together with Middlebury (the New England regional winner), Penn State—the Pennsylvania elimination winner—the University of Missouri (victorious in the Missouri Valley), Furman University, Greenville, South Carolina, winner from the southern association, and Wesleyan from the Ohio State group, have entered the contest.

"The Lotus Flower" by Schumann is the prize song selected for the 1927 competition. The judges, as announced by Albert F. Pickernell, president of the Intercollegiate Council, are Olin Downes, chairman; Margarete Dessoff, and Dr. T. Tertius Noble.

The contest is sponsored, as usual, by the Intercollegiate Musical Council, and is conducted along the standard lines adopted at previous contests. Each club will sing a song of its own selection, the prize song and its college song. During the deliberation of the judges, the University Glee Club of New York City, conducted by Marshall Bartholomew, will sing a group of songs. These singers will join with all of the contestants, a massed chorus of over 400 voices, in Kremsner's "Prayer of Thanksgiving" at the close of the program.

Juniors at American Institute Give Event

Pupils of the junior department of the American Institute of Applied Music appeared in a mid-winter concert on Feb. 26. Participants were Henry Morgan, Cecilia Raabe, Shirley Hohenstein, Edward Morgan, Lillian Greene, Charles Weisbecker, Marianna Luther, Ann Callan, Frances Walker, Bernice Barnett, Seymour Koppelman, Edith Miller, Lillian Muller, Sallie Ackerman, William Moore, Freda Katz, Arthur Scanlan, Hernando Behn, Otto Andrea, Naomi Finkelstein, Minot C. Morgan, Jr., John Bocksay, Samuel Gulluto, Hugo Fiorato.

Kipnis Joins List of Friedberg Artists

Alexander Kipnis, Russian bass of the Chicago Opera Company, announces that hereafter his concerts will be managed by Concert Direction Annie Friedberg. Mr. Kipnis sailed for Europe after a successful season with the Chicago Opera. He has been re-engaged and will arrive early in October to fill a number of concert dates before beginning his operatic duties. His first New York appearance is scheduled for Oct. 30 as soloist with the Society of the Friends of Music.

Eide Norena Gives Recital in Vicinity

Eide Norena, Nordic soprano of the Chicago Civic Opera Company, now on tour, has not been able to fix a date for returning to Europe, owing to extended appearances in this country. Thus far her second recital in the vicinity of New York was that in Brooklyn, March 6.

Horace Britt Invited to Play with Casals

Horace Britt, cellist, has returned to New York from a tour with the London String Quartet. Shortly after he had finished his seasonal work with the Mischa Elman String Quartet, in late December, he was asked by the English

organization to take the place of C. Warwick Evans, whose illness necessitated his temporary retirement. With only a short period for rehearsals, Mr. Britt began his engagement with the Londoners in mid-January in Buffalo, where the organization gave a six-day Beethoven cycle, playing all of the master's string quartets. The tournee, which was booked for twenty-six concerts, included Rochester, Toronto, Syracuse, Cincinnati, Chicago, Philadelphia, Galveston, Dubuque, Madison and St. Paul. Mr. Britt has received an invitation from Pablo Casals to appear as soloist with the latter's orchestra in Barcelona next autumn. He has chosen Ernest Bloch's "Schelomo" as the work to be played on that occasion. In addition to this engagement, Mr. Britt will give a number of recitals in Spain.

ANTHEIL LIST COMPLETE

Program for Composer's Concert Will Include Quartet and Jazz Symphony

The complete program for the George Antheil concert on April 10 in Carnegie Hall is now arranged. In addition to the "Ballet Mécanique," for which Mr. Antheil is bringing the two wind instruments called for in the score, three other compositions will be played. The opening number will be Mr. Antheil's String Quartet, to be presented by the Musical Art Quartet, consisting of Sascha Jacobsen, Barnard Ocko, Louis Kaufman and Marie Roemaet Rosanoff. The Musical Art Quartet has recently concluded a successful series of three recitals at Aeolian Hall, devoted to the classic composers. This will be the Quartet's first public venture into modern fields. Second on the program is the Sonata for violin, piano and drum. Mr. Jacobsen will play the violin part. Mr. Antheil will be at the piano and the drum.

Mr. Antheil's conception of jazz will be revealed in the third work, his "Jazz" Symphony, originally begun for the Paul Whiteman concert tour, but completed too late to serve its intended purpose. On April 10, at the composer's request, the symphony will be played by Negro musicians, whom Antheil believes are best suited to the interpretation of the composition. W. C. Handy, originator of the "Blues," will conduct his thirty-piece orchestra in the work. Mr. Antheil will be at the piano. The "Ballet Mécanique," led by Eugene Goossens, will comprise the second half of the program.

Raymond to Appear Before Sailing

George Perkins Raymond, tenor, is scheduled for a number of appearances prior to sailing for Italy in May. On March 9, he was to be soloist with the Chaminade Club, Brooklyn, N. Y. On March 28 he will be soloist with the Atheneum Club in Indianapolis, Ind.; in April he will appear in Washington at a notable meeting of the Daughters of the American Revolution and a return engagement in Chicago at the biennial celebration of the Federation of Musical Clubs. A tour of the south is being arranged for October and November following his return from Europe.

Regina Kahl and Charles Haubiel Heard in Liszt Concert

Regina Kahl, soprano, and Charles Haubiel, pianist, joined forces in a Liszt concert for the New York University department of music on the afternoon of Feb. 25. Mr. Haubiel played the "Dante" Sonata and a group embracing the Valse Impromptu, "Au Lac Wallenstein," "Le mal du pays," "Waldeinschänke" and a "Consolation." Miss Kahl gave three songs, "Es war ein Konei in Thull," "O quand je dors" and the "Lorelei."

Fay Foster Trio Sings for Presswomen

An audience of more than 1500 heard the Fay Foster Trio at the annual luncheon of the New York Women's Press Club, in the ballroom of the Hotel Astor on Feb. 19. The Trio, whose members are Fay Foster, Josef Bergé and Jean Gravelle, presented two groups in costume, all the numbers having been arranged by Miss Foster. Newark will hear this organization on March 23. The Trio sings in Yonkers on March 15.



ZARA LAVELL, soprano, has been engaged for a three-year contract with Philadelphia La Scala Grand Opera Company, now on tour in the South. Miss Lavelle has appeared as Nedda in "Pagliacci," Marguerite in "Faust," and has sung the title rôle in "Madama Butterfly." The tour has included Lynchburg, Va.; Durham, Greenville, Charlotte, Winston-Salem, Charleston, Jacksonville, Orlando and Tampa, and will conclude with an engagement in Havana. Miss Lavelle, who is a student of Arturo Vita, opera coach, is a New England girl who returned a year ago from a series of successful operatic engagements in Italy. Her American debut was made last spring at the Brooklyn Academy of Music in a production of "La Bohème" by the Philadelphia Grand Opera Company. She has also been heard in concert.

Farnam Gives Additional Bach Programs

Lynnwood Farnam announced two additional Bach organ recitals at the Church of the Holy Communion. The February Monday evening series drew an attendance which completely filled the church even to the choir seats, and the experiment of two performances of a new Bach program was listed for March 7, evening and Sunday, March 13 at 3 p. m. This program includes the G Major Fantasia, the Passacaglia and seven Choral-preludes. Mr. Farnam's plans for next season at the Church of the Holy Communion include a December Monday evening series presenting the entire organ works of Franck and Brahms and another February Bach series.

Mme. Charles Cahier Appears With Klemperer

Mme. Charles Cahier sang songs of Gustav Mahler and Otto Klemperer on March 9 at the residence of Mrs. Alfred S. Rossin, New York. Mr. Klemperer being at the piano. On March 19 Mme. Cahier will sing Schumann's "Frauenliebe und Leben" in the Liederkrantz Concert Hall. Among other artists taking part in the same concert is Moriz Rosenthal.

Mr. and Mrs. Hughes List Second Concert

Edwin and Jewel Bethany Hughes will give their second two-piano concert of the season in Aeolian Hall, Tuesday evening, March 15. Their program will also include two Schubert numbers for four hands at one piano. Clementi's B Flat Sonata, Brahms' Haydn Variations and works of Rachmaninoff, Reineke and Saint-Saëns are listed.

Evelyn Berckman Gives Lecture-Recital

Evelyn Berckman, pianist, appeared in "An Hour of Music" at the International Club, giving a lecture-recital on music from the seventeenth to the nineteenth centuries. Her program included the Handel-Brahms Variations and works of Bach, Beethoven, Chopin, Loiellet-Godowsky.

ANNOUNCE ALUMNI EVENT

Institute of Musical Art Will Present Program of Compositions by Graduates

A program of compositions by alumni of the Institute of Musical Art will be given at the Institute, Saturday evening, March 12. In a few instances the composers will perform their own works; in the others, they will be played and sung by other alumni. The composition class of the Institute gives an annual concert of its students' work, but this is the first concert of the work of its graduates as a group. It is the seventh in the alumni recital series, which is a feature of the Institute concerts this year.

Works by Conrad Held, William Kroll, Karl Kraeuter, Katherine Swift Warburg, Nathan Novick, Louis Greenwald, Gladys Mayo, Wintter Watts and Samuel Gardner will be heard. The performers are the Musical Art Quartet, Frank Sheridan, Fima Fidelman, Vladimir Selinsky, Deiniol Di Fiore, Olga Zundel, Katherine Bacon, Louis Greenwald, Helen Lubarska, Lillian Eubank-Kemper.

Recent events at the Institute have included piano recitals by Lonnie Epstein of the faculty; Irene Scharrer, English pianist, and Anton Rovinsky, who gave a piano program of "Parallels and Contrasts."

"Namiko San" to Have Brooklyn Premiere

The first performance in Greater New York of the opera "Namiko San," will be given Tuesday night, April 5, in the Brooklyn Academy of Music, with Tamaki Miura, Japanese soprano, in the title rôle. The world premiere of this work was given by the Chicago Civic Opera Company in its season a year ago in Chicago, and was so favorably received that it was repeated six times in the last seven weeks of the season. Both the libretto in English and the musical score are by Aldo Franchetti, who is a naturalized American citizen. Because of the latter fact the American Opera Society of Chicago classified "Namiko San" as an American opera, and presented Mr. Franchetti with the David Bispham Memorial Medal. Following her engagement with the Chicago Opera last year, Mme. Miura made a short tour in the new opera, and this season made a longer tour to the Pacific Coast and back. Consequently, she has appeared in about sixty different cities in "Namiko San."

Bloch Premiere for Chamber Society Event

The fifth and last concert this season of the Sunday Salons of the New York Chamber Music Society, Carolyn Beebe, founder, will be given on March 20 in the Hotel Plaza. The program will feature Beethoven's Septet and the premiere of Ernest Bloch's "Four Episodes," which won the \$1000 Carolyn Beebe New York Chamber Music Society prize given by C. C. Birchard and sponsored by the National Federation of Music Clubs. It was intended to have the first performance in Chicago at the biennial, next April, but Miss Beebe has received word that it will be impossible to program the work on that occasion, hence the transfer to New York.

Miss Hamilton Is Orchestral Society Soloist

The third concert of the Cooper Union series by the American Orchestra Society, Chalmers Clifton, conductor, was scheduled for March 6. Margaret Hamilton was soloist, in Saint-Saëns' C Minor Piano Concerto. Orchestral numbers were a Handel Overture, excerpts from "Die Meistersinger," and Rimsky-Korsakoff's "Capriccio Espagnol."

Manya Huber Will Give Début Recital

Manya Huber will be heard in a debut piano recital on Sunday afternoon, March 20, in Aeolian Hall. Miss Huber has chosen a program comprising the Bach-Busoni Chaconne, Beethoven's "Appassionata" Sonata, three Debussy preludes and a Chopin group. She is a pupil of Clarence Adler of New York and has been the recipient of contest awards.

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ENGLES ANNOUNCES PLANS OF ARTISTS NEXT SEASON

Schumann Heink Will Make Farewell Tour—Heifetz Booked Across Country—Gerhardt and Friedman to Return

Ernestine Schumann Heink, who has now started on the final series of concerts in her golden jubilee tour, will make her farewell tour of America next season, according to announcement by George Engles. Mme. Schumann Heink's last tour is already almost completed. Beginning in the East, she will continue her farewell concerts until Dec. 10, when she will sing in New York at Carnegie Hall, leaving immediately afterward for her San Diego home, where she will spend Christmas. Resuming her tour again in California, the diva will continue east as far as Chicago, where she will make her final appearances in an all-Wagner program with the Chicago Symphony under Frederick Stock on March 30-31. Easter Sunday she will sing in Minneapolis, continuing to the Pacific for her northwestern appearances, and concluding her last tour at the end of May.

Mr. Engles also announces that Jascha Heifetz's first American tour in two years is practically booked. Returning from a world tour via Australia, he will begin in San Francisco on Oct. 16, his first appearances in this country in two years. He will tour through California making three appearances in San Francisco and two in Los Angeles, and after playing in the Northwest will give a series of concerts in Mexico in December. Returning east, Mr. Heifetz will play in Princeton on Jan. 6 and will give fifty concerts through the South and Middle West. His tour extends as far south as Havana, where he will play twice, on Feb. 22 and 25.

Another absentee from the American concert platform will return next season when, after concertizing for a year and a half in Europe, Elena Gerhardt comes back to America with a new background of European successes, including a series of successful master classes in London.

Ignaz Friedman, Polish pianist whose recent English successes and engagement to play at the Beethoven Festival in Vienna, March 20-30 have brought him new prominence, will return to America in November on completion of his Australian tour, spending November in touring California and the Northwest. Paul Kochanski, violinist, and Emilio de Gogorza, baritone, will, as usual, spend their entire seasons in America, Mr. Engles announces.

Denishawn Dancers Return After Two Years

Ruth St. Denis, Ted Shawn and their Denishawn Dancers, after eighteen months of continuous playing in the Orient, will make their only New York appearances this season on April 4, 5 and 6 in Carnegie Hall. The company arrived in San Francisco in December and has been playing its way back to New York, which it last saw in July, 1925, at the Stadium Concerts.

The company will close this two-year tour in New York, giving three evening and one matinee performance. The entire Orient will be represented in characteristic and authentic manner, they announce.

Curtis Quartet Will Play Annual Program

The annual New York appearance of the Curtis Quartet, whose members, all of the faculty of the Curtis Institute of Music in Philadelphia, are Carl Flesch, Emanuel Zetlin, Louis Bailly and Felix Salmond, will be given in Aeolian Hall the evening of March 14. The program consists of Beethoven's E Flat Quartet, Op. 127, and the F Major Quartet of Dvorak.

Lily Meagher, Irish Singer, To Be Heard

Lily Meagher, Irish soprano, will appear in recital at Aeolian Hall on Saturday evening, March 19. Miss Meagher toured the country a few years ago with John McCormack. She then returned to Ireland to fulfill engagements there, and has just recently returned to this country.

Jeritza Continues Annual Spring Tour

Maria Jeritza has finished the first two weeks of her annual spring tour, on which she played to sold-out houses in Brooklyn, Philadelphia, Boston, Baltimore, Washington and Hartford. The balance of her tour included March 8,

York, Pa.; March 10, Morgantown, W. Va.; March 13, Chicago; March 15, Columbus, Ohio; March 18, Pittsburgh; March 20, Indianapolis; March 22, Louisville, Ky.; March 23, Huntington, W. Va. Mme. Jeritza sails for Europe on March 25 on the Olympic.

Pupils of Baecht Heard in Newark Recital

A violin recital was given by pupils of Arthur Baecht, American violinist, in the Y. M. H. A. Auditorium, Newark, on Feb. 27. Those appearing were Robert Fialk, Augusta Kalweit, Edwin Howard, William Lewis, Zesman Rozof, Theodore Adoff, Rose Wartsky, Paul Israel, Alexander Loos, Harold Yocum, Victor Garzik, Martha Oliver, Emanuel Libonati and Arnold Schwartz. Works of Rehfeld, D'Ambrosio, Viotti, De Bériot, Mendelssohn, Wieniawski and others were represented.

Bauer Announces Last Program of Season

Harold Bauer will give his last New York piano recital of the season in Town Hall on Sunday afternoon, March 13, playing clavier music of the sixteenth, seventeenth and eighteenth centuries, Beethoven's Sonata, Op. 111, and works of Brahms and Debussy. Mr. Bauer will be the guest soloist for the Beethoven Centennial celebration in Minneapolis, appearing with the Minneapolis Symphony on March 24 and 25, playing the Concerto in G.

Dudley Buck Singers Will Re-appear

The Dudley Buck Singers will appear in their second New York concert in Town Hall on Monday evening, March 14. Their program includes works arranged especially for them by N. Clifford Page, Carl Engel and Frederick Hall. Music of Barberini, Mozart, Holst, Smith, Franck, Brahms, Tanieiev, Dudley Buck and Coleridge-Taylor. The Singers are Millicent Robinson, Alma Milstead, Marie Bard, Georgia Graves, Boardman Sanchez, Henry Moeller, Frank Forbes and Leslie Arnold.

Burnham Entertains at Fortnightly Musicales

Thuel Burnham entertained at one of his fortnightly musicales last Sunday night, the soloists being Sally Caskin, a pupil of Mr. Burnham, and Rosa Vietor, Italian violinist, who was accompanied by Grace Bender, also a pupil of Mr. Burnham's. Miss Caskin played three groups, ranging from the classic to the ultra modern. She responded to a number of recalls and encores. Mme. Vietor gave two groups of period pieces in costume.

Jeanne Laval Embarks on Middle West Tour

Recent appearances for Jeanne Laval, contralto, were a program with the Springfield Ensemble in Springfield on Feb. 6, and a joint program with the Sittig Trio on Feb. 17. She was booked for an early spring tour of the Middle West, including on her route, Omaha and other of the larger cities.

Gabrilowitsch Will Be Philharmonic Soloist

Returning from a highly successful coast tour, Ossip Gabrilowitsch, pianist, will make his last New York appearances this season as soloist with the Philharmonic Orchestra on March 17 and 18, playing the Brahms Concerto, in B Flat.

Flagler Donates Fontainebleau Scholarships

Through the generosity of Harry Harkness Flagler the Fontainebleau School of Music offers two scholarships of \$300 each, one for a tenor and one for a baritone or bass. This sum covers costs of board, lodging and tuition for the summer course of three months.

John Powell Cancels Season's Tour

John Powell, who is ill at the Dante Sanatorium in San Francisco, has cancelled his entire season's tour and, as soon as he is well enough to travel, will return to his home in Richmond, Va.

May Barron Engaged for Spartanburg "Aida"

May Barron has been engaged to appear at the Spartanburg, S. C., Festival to sing the part of Amneris in "Aida" in concert form on May 5.

AT MASTER INSTITUTE

Advanced Students Give Recital of Works for Piano and Voice

Advanced students of the Master Institute of United Arts continued the recital series at the Institute with a program on March 1. Two Bach numbers were presented by Louise Curcio, a blind student, and Laura Binder. The next piano group included three Skriabin numbers played by Bertha Simon, an etude, prelude and mazurka. The "Echo de Vienne" of Sauer and Dargomijsky's "Finnish" Fantasy were played by Rose Saffin and Harold Traumann. As the vocal soloist of the evening's program, Thelma M. Davies gave two groups, the first including "Avril Pose Ses Pieds Lents" of Taulin, "Columbetta" of Buzzi-Peccia, and "Ah! Mon Fils!" from "Le Prophète." Her second group was devoted to "There are Seven That Pull the Thread," by Elgar, "Hopak" of Moussorgsky and "The Catbird" by Clokey. She was assisted at the piano by Bertha Fein.

The students were pupils of Mr. and Mrs. Maurice Lichtmann and Esther J. Lichtmann of the piano faculty, and Hubert C. Linscott of voice faculty. The audience enthusiastically greeted these numbers, and after the program visited the collections of the Roerich Museum and Corona Mundi International Art Center, affiliated institution of the M. I. of U. A.

Minnie Hafter, a student of the Master Institute under Mme. Lichtmann, recently gave a program before the MacDowell Junior Club and the Verdi Club at the invitation of Mrs. James Gordon Bennett, who arranged the program. Her groups were devoted to the

Mendelssohn "Variations Sérieuses," Chopin numbers, seven works of Skriabin and "Golliwog's Cakewalk" of Debussy.

New Additions to Mayer List Announced

Concert Management Daniel Mayer, Inc., announces the addition of two French artists to its list for next season. Madeleine Monnier, young French cellist, who made her American debut this season with the Boston Symphony will appear in this country next fall. Marcel Grandjany, harpist, will be available exclusively under the Daniel Mayer banner next winter, beginning in January. Another artist to be added to the Daniel Mayer list is Irene Scharrer, English pianist, who will be here in the fall only.

Roeder Pupil Appears at Church Concert

Many pupils of Carl M. Roeder, New York pianist and teacher, have been appearing in successful recitals, among them Irene Peckham, who was heard in conjunction with other artists at the Alexander Avenue Baptist Church on March 4. Her share of the program, which was given under Mr. Roeder's direction, included a nocturne and a study of Chopin, the Paganini-Liszt "Campanella" and works of Mendelssohn, Chopin-Liszt, MacDowell and Gartner-Friedman.

Amato Will Give April Concert

After an absence of six years, Pasquale Amato, baritone, formerly of the Metropolitan Opera, will make his first appearance since his return in Carnegie Hall on the evening of Monday, April 11, in a concert sponsored by La Follia di New York.

PASSED AWAY



Dr. Jules Jordan

where he studied under Shakespeare in London, and Sbriglia in Paris. He was awarded the degree of Doctor of Music by Brown University in 1885. In his later years, Dr. Jordan became well known as a conductor of the Arion Society of this city, and gradually gave up his public appearances for teaching and composing. His works included operas, cantatas, a numbers of songs and works for orchestra.

Frederick Ullrich

PHILADELPHIA, March 5.—Frederick Ullrich, also known to his intimates as "Fritz Ullrich," once a popular violinist and for some seasons, a number of years ago, a member of the Philadelphia Orchestra, committed suicide by shooting himself in a taxicab on March 4. Mr. Ullrich had been ill for several years, and only last week had left a sanitarium after eight months' treatment. Recent threats to shoot himself had been dismissed jokingly by friends, as he was very genial and companionable. He was deservedly popular at the newspapermen's organization, the Pen and Pencil Club, where he frequently played. On leaving the Philadelphia Orchestra, Mr. Ullrich went into vaudeville. Billed as "Ulrich, the Mad Musician," he had excellent engagements over the major circuits until overtaken by illness.

W. R. MURPHY.

William E. Ashmall

ARLINGTON, N. J., March 5.—William E. Ashmall, organist, and editor and publisher of the *Organists' Journal*, died at his home here on March 2. Mr. Ashmall was born in England and came to this country when a small child. His father was a well-known organist and at one time held the position at St. Thomas' Church, New York. Mr. Ashmall had played in several important churches in New York and New Jersey and was the composer of several hundred works for the organ. He was one of the soloists at the World's Fair in Chicago in 1893. He is survived by his wife, two sons and two daughters.

Ernesto Torti

CHICAGO, March 5.—Ernesto Torti, baritone of the Chicago Civic Opera Company, died of pneumonia in the North Chicago Hospital on Feb. 27. Mr. Torti was born in Milan in 1886. He was a member of the Century Opera Company in New York in 1913, making his debut as *Rafaele* in "The Jewels of the Madonna." He had been a member of the Chicago company for two seasons and made his last appearance as *Sciarone* in "Tosca" on Jan. 28.

Later, Dr. Jordan went to Europe,

Music Invokes Aid of Dance Fantasies

Tansman's "Tragedy of the 'Cello," Eichheim's "The Rivals" and Work Based on Skriabin Pieces for League of Composers—World-Premières of New Chamber Works by Richard Hammond and Mario Labroca to Be Conducted by Tullio Serafin with Players from New York Philharmonic



HE spirit of dance fantasies has been invoked by the League of Composers to increase the effect of the program to be given in the Jolson Theater on Sunday evening, March 27, when three ballets, never seen in New York, will be presented. These works are Tansman's "Tragedy of the 'Cello;" the "Rivals" of Eichheim, a Chinese legend which has been given in this city only in concert form (by the Boston Symphony), and "Visual Mysticism," a re-arrangement in orchestral and dance form of piano pieces by Skriabin. Participants will be the Bolm Ballet, Tullio Serafin, who appears as conductor by courtesy of the Metropolitan Opera Company, and an ensemble of players from the New York Philharmonic Orchestra.

Two new chamber orchestral works have been chosen for this evening, a "Poem" for soprano and small orchestra by Richard Hammond, American composer, and a new work by Mario Labroca, a Sinfonietta for eleven instruments. These two compositions have never been performed anywhere and have just been completed by the composers.

The program will have a range of variety, the ballets being fantastic, imaginative and dramatic, and separated from each other by orchestral numbers. Of the latter, Mr. Hammond's "Poem" for voice and orchestra, will bring forward a composer who has been known in New York principally through piano pieces and songs. He is the author of a song cycle for chamber orchestra and voice, several settings of poems for small combinations of instruments, the incidental music for a Pageant for wind band, a Sonata for oboe and piano, and a Piano Sonata. The new work is based on a poem of Amy Lowell's, entitled "Free Fantasia on Japanese Themes." The music does not employ Oriental themes, though it attempts to create an Eastern atmosphere by the use of Oriental modes. It is scored for two flutes, oboe, English horn, clarinet, bassoon,



(Photo by G. Maillard Kessler)

PERSONALITIES IN NOVEL LIST BY MODERNS

Upper Left, Henry Eichheim, American Composer and Student of Oriental Music, Whose Chinese Ballet, "The Rivals," Will Be Given Its New York Première. Lower Left, Nicolas Remisoff, Russian Scenic Artist, Who Designs the Décors and Costumes for the Bolm Ballet and the Chicago Allied Arts, from a Portrait by Himself. Right, Adolph Bolm, Leading Dancer of the Bolm Ballet, in a Scene from "Visual Mysticism" to Music by Skriabin. Inset, Above, Alexandre Tansman, Polish Composer, Whose Ballet, "Tragedy of the 'Cello," Will Be Given Its First Hearing in Manhattan. Inset, Below, Richard Hammond, American Composer; His "Poem" for Voice and Orchestra on a Work by Amy Lowell Is to Have Its World Première

trumpet, two horns, trombone, percussion, celesta, harp and strings.

Mario Labroca, whose Sinfonietta will have its first hearing anywhere, is one of the younger Italian modernists, whose work has come to the fore in recent years. He has been increasingly represented on international programs, including some of the important festivals in Europe. His String Quartet was played in London this winter by the Venetian Quartet.

Instruments in Novel Duel

"The Tragedy of the 'Cello," is the title of the ballet arranged to the "Sex-tuor" by Alexandre Tansman, young Polish composer now living in Paris. The music is Parisian in quality, with acrid harmonic effects and broadly delineated grotesqueries. The story of the ballet concerns love and death among the instruments. The *Violin* and the *Cello* are both suitors for the favors of the *Flute*. The *Kettledrum* arranges a duel between the *Cello* and the *Violin*, which results in the *Cello's* death! *Cello* is given a funeral, *Violin* and *Flute* are united in marriage by the *Diapason* and go to live in the case of the *Cello*!

This novel work is scored for flutes, oboes, clarinets, bassoon, horn, trumpet, trombones, cymbals, triangles, celesta, harp, piano and strings.

"Visual Mysticism" is an attempt to interpret in plastic movement, and with novel effects of light, the absolute music of Skriabin. It is not in ballet form, as the ballet is generally understood, but is an experiment to interpret in light and movement certain abstract musical ideas. This work is scored for flute, oboe, clarinet, bassoon, English horn, horn, tympani and strings. The three piano pieces of Skriabin are known as "Desir," "Enigmé" and "Caresse Dansée." They have been orchestrated by Lamont.

"The Rivals," a ballet based on a Chinese legend that dates from 600 A.D.,

was written by Henry Eichheim in 1924. It was first produced by the Bolm Ballet in January, 1925, in Chicago. The story of the plot is as follows:

Two generals are fighting, one the ugliest, the other the most beautiful man in the kingdom. The ugly one is killed, and his wife comes to take his place. She also is very beautiful, the most popular woman in China. She fights her husband's antagonist, but some unseen force parts them. They declare a truce in order to recover their strength for further battle. After praying for strength to kill the beautiful general, she resumes the fighting, but both soon realize an overwhelming passion for each other. Simultaneously she reaches for his spear and pierces herself with this as he takes her sword and cuts his throat. They die together.

The work is scored for piccolo, flute, oboes, English horn, clarinet, bassoons, horn, trumpets, trombone, bass tuba, kettledrums, bass drum, cymbals, several Chinese percussion instruments, piano, harp and strings.

In his corps de ballet, Adolph Bolm numbers a group of young Americans. As his première danseuse he has Ruth Page. There is also Harriet Lundgren, a young Chicago girl of Swedish descent, who is a solo dancer. Mark Turbyfill won the *Poetry* prize last fall for a work of thirty pages, "A Marriage with Space." Paul Dupont is the designer of masks which are used, and interprets grotesque rôles. Marcia Preble is another youthful dancer. Nicolas Remisoff, noted Russian artist, is the designer of décors for the group.

The special committee which has been formed to assist the League with this performance is headed by the Countess Mercati (formerly Mrs. Newbold Le Roy Edgar), who was chairman of the committee last year that helped promote the League's performance of "El Retablo de Maese Pedro." The group includes Mrs. Otto H. Kahn, Mrs. Henry Martyn Alex-

ander, Mrs. E. Gerry Chadwick, Mrs. Pleasants Pennington, Mrs. Charles Guggenheimer, Mrs. Christian Holmes, Mrs. John de Witt Peltz, Mrs. Henry Fairfield Osborn, Walter Price, Miss Mary U. Hoffman, Mrs. Arthur Sachs, Mrs. Horatio Shonnard, Mrs. Arthur H. Scribner, Mrs. Frederick Steinway, Mrs. R. Thornton Wilson.

The performance is to be given for the benefit of the National Music League, of which Mrs. Kahn is chairman. Several directors of the League are members of the special committee.

Dates for Geneva Concerts and Opera Announced

GENEVA, March 1.—The dates for the concert and opera performances to be given during the International Exposition of Music have been announced by the committee. Four orchestral events will be given, as follows: April 28, Paris Conservatory Orchestra; May 5, Augusteo Orchestra of Rome, under Bernardino Molinari; May 12, Amsterdam Concertgebouw, under Willem Mengelberg; May 19, Orchestra of the Dresden State Opera, under Fritz Busch. The four operatic performances will be: April 29, Dukas' "Ariane et Barbe-Bleu" by an ensemble from the Paris Opéra-Comique; April 30, "Pelléas et Mélisande," by the same organization; May 18, "The Marriage of Figaro," under Fritz Busch, and, May 20, "Der Rosenkavalier," under Richard Strauss, both by an ensemble from the Dresden State Opera. On May 22 there will be an international prize contest of 5000 francs for pianists. Concerts will be given in Victoria Hall and opera performances in the Grand Théâtre.

Birmingham Re-engages Chicago Opera for Next Year

BIRMINGHAM, ALA., March 5.—Such great success attended the brief series given by the Chicago Civic Opera Company in the Municipal Auditorium, that the Birmingham Civic Opera Association, which arranged the engagement, is taking steps to book the company for another season next year. The performances came to a close on March 1 with a brilliant production of "Tosca," the principals being Claudia Muzio, Charles Hackett, Giacomo Rimini and Désiré Defrère. Alfano's "Resurrection" was given with Mary Garden, Theodore Ritch and Cesare Formichi in the cast. In spite of inclement weather, each performance was heard by some 5000 persons. Large numbers of attendants came from other points in Alabama, and from neighboring states. Eugene Munger is chairman of the Birmingham Civic Opera Association; the local manager is Mrs. Orlene A. Shipman.

F. D.